COMPLETE INSTRUCTOR

FOR THE

BANJO.

With an Authentic History of the Instrument; Also, New and Sparkling Music, Composed and Arranged Expressly for this Work.

BY GEORGE C. DOBSON,

The Author of the "Star Instructor," "New School," and "Modern Method for the Banjo."

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BANJO and GUITAR PRESS and PROFESSIONAL NOTICES of

GEORGE C. DOBSON.

From the "Folio," Nov. 1880.

The name of George C. Dobson occurs to us as one of the most successful teachers and performers on this exhilarating instrument with whom we are acquainted. As a performer he is recognized as a master wherever he has appeared, and his success as a teacher is well proved by the number of distinguished people who have taken lessons of him; among them being Lotta, Ella Chapman, W. J. Ashcroft, Sam Devere, Billy Carter, and many others. His instruction books are unrivalled as authorities on the science of banjo playing. "Dobson's New Method," "New School," "Star Instructor," and his latest work "Complete Instructor for Banjo," being the latest and most complete of the series written and prepared by him. The banjos constructed under his supervision are models of excellence and finish, and he has built up a large trade in banjo goods. He is still a young man, but full of business, push and enterprise.

"MR. DOBSON'S performance on the banjo was the finest we ever had the pleasure of listening to."—Boston Herald.

"His execution is remarkable. **In a word, George C. Dobson is a master of the instrument."—N. Y. Clipper.

"He is universally acknowledged to be the best performer on the banjo in the world."—N. Y. Herald.

"The selections of Mr. Dobson were finely rendered and won enthusiastic encores. His handling of the banjo was in every way satisfactory, and the music which he produced showed high artistic merit, both in original composition and in execution."—Boston Post, June 24, 1880.

"Mr. Dobson's style of playing is very refined, and his refinement and facility of style is imparted successfully to his pupils."—Boston Daily Globe.

From the great Lotta.

George C. Dobson,—Dear Sir: I thank you kindly for all the pains and attention you have given me on the banjo, and can assure you I have profited much by your instruction. You are at liberty to use my name as a recommendation. Very respectfully,

[A copy.] LOTTA.

From Ella Chapman.

Who made such a hit with the banjo in London.

George C. Dobson,—Dear Sir: I thank you for your patience and perseverance while teaching me the Banjo, and highly recommend your Banjos as the best for stage or parlor use.

Yours always, ELLA CHAPMAN.

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PREFACE.

No APOLOGY is deemed necessary for presenting to the music-loving public a new instruction book for the Banjo. The Banjo has already won its way to the hearts of the people of all classes alike, and to-day its sweet, tender and idyllic music is heard on the public stage, is the enjoyment of the home-circle, and the fascination of refined and fashionable society. The steady rise of the Banjo in popular estimation, and more particularly the avidity with which the study of the instrument has been taken up everywhere during the last few years, has made demands for other facilities for learning than have been afforded by instruction books previously in use. The old books of years ago were sufficiently good for their time, but the acquirements and the demands of the students of the present day are in marked advance over those of the past. To more fully meet the requirements of the times, something new and improved is constantly demanded.

The present work is designed for the already large and rapidly increasing number of Banjo students, and is new, fresh, comprehensive and complete. The work needs but little introduction. It is simply the adaptation to the Banjo of the same methods of instruction as are employed in learning to play upon any other musical instrument. By this method, the student becomes thoroughly familiar with the instrument, both theoretically and practically; and no one who cares at all for the Banjo, will care to learn to play it except in the most thorough manner. Pupils who are at all musical in their tastes, and and can learn to read music, will find the Banjo one of the most satisfactory instruments to acquire a complete mastery of. The present work gives full instructions regarding the instrument and the manner of playing upon it, besides the principles of music, the important musical scales as adapted to the Banjo, with those chords most available and most commonly used. With new exercises, pieces, and arrangements, it is believed that the work will fully meet the wants of all students.

In its preparation I have made no attempt to see how difficult pieces I could write, or how intricate a composition can be arranged for execution. My aim throughout has been to make the work of the pupil as easy as possible, and to aid the beginner to the very best of my ability.

GEORGE C. DOBSON.

Authentic History of the Banjo.

The early history of the banjo is wrapped in obscurity. Little is known concerning it, save that in its present shape it seems to be almost the only distinctively American musical instrument. Commonly accepted history places its origin among the negroes of the Southern States within the last half century. It is said that the negro slaves, seeing and hearing their mistresses playing on the guitar, were seized by that emulative and imitative spirit characteristic of the race, and proceeded to make a guitar of their own out of a hollow gourd, with a coon-skin stretched across for a head. This story is probably true, and, without doubt, the banjo owes much of its being to the guitar; some authorities say that the name is derived from *bandora*, a species of guitar. But we must go back further than the present generation, in the musical life of the world, to find the real, primitive origin of the instrument. The natives of all parts of Africa have musical instruments which, though differing in minor particulars, possess essentially the same basic peculiarities as the banjo. The Nubians have the *kissar*, very much like the banjo, and pictures of the same instrument appear on the ancient Egyptian and Assyrian monuments. Similar instruments were also in use by the Hebrews and the Greeks. Among the negroes of Eastern Africa, the *nanga*, a five stringed instrument with head of wood and skin, is popular; and the ancient Egyptians had a harp shaped like this instrument. The negroes of Western Africa have the *omlie* with eight strings, the *boulou* with ten strings, and in Senegambia the *bania*, which it is sometimes claimed was imported into the United States by the negro slaves, and became the banjo. The ancient Peruvians used a kind of guitar with five or seven strings called the *tinya*, which is a near approach to the banjo; and as long ago as the year 1500 B. C., the Egyptians had the *nofre*, with long neck, four strings, fretted finger-board, and parchment head.

But wherever the inspiration for its construction and development came from, the banjo of to-day is unquestionably the product of the southern negroes. From the rude contrivance which they put together, the instrument has undergone steady development and improvement, until now, in its perfection and elegance, it is even superior to the guitar, and competes in popular favor with the violin and the piano.

For a time the use of the banjo was confined to the slaves among whom it originated. The spirit of its music, alternately pathetic and lively, with a steady undertone of melancholy, peculiarly adapted it to the volatile temperament of the negro. All the romance of the

old plantation life clings to the banjo, and it requires little fancy to conjure up the dusky groups gathered about the lowly cabins, or under the magnolias in the moonlight, singing and dancing to the plaintive music. These were as idyllic scenes as any called up by the tinkling of the guitar in sunny Italy, or of the merry mandolin in olive-shadowed Spain.

But an instrument of such simplicity, such beauty and sweetness of expression, and such power to charm, could not long remain in obscurity. The projectors of negro minstrelsy were the first to recognize the genuine qualities of the banjo, and from the start, banjo music formed a component part of their entertainment. Joe Sweeney and Tom Briggs were the first to introduce the banjo on the stage, and no one who once heard their thoroughly artistic performances can ever forget them. The first players used to stand while performing, and appeared in striped suits. Later was introduced the practice of sitting down and telling stories in connection with the music. After Joe Sweeney and Tom Briggs, there followed Charley Fox, Hi Rumsey, Charlie Morris, J. Unsworth, Nelse Seymour and others, who have delighted thousands with their performances.

For reasons which it is unnecessary to consider here, something of a prejudice existed for a time against the banjo, and delayed its acceptance by polite society, despite its many excellent qualities. Of late, however, a wonderful change has been gradually taking place, until to-day the banjo is less seen upon the stage than in the drawing room and parlor, where it has secured a warm welcome and a permanent popularity. From ten to twenty years ago was the time when the banjo took its first leap into general popular favor. Thalberg, the eminent pianist, took quite a fancy to the instrument, and became a very accomplished player. Then Wehli, Christine Nilsson, Clara Louise Kellogg, Lotta, L. M. Gottschalk, E. L. Davenport and other well known professionals followed in endorsing the instrument, and became proficient in its use. When such cultured artists gave their approval, it is no wonder that society at large was so ready to fall into the ranks of the banjo admirers. The appearance of Lotta as a banjoist in New York city stimulated the already awakened public interest to a remarkable extent, and from that time the social status of the banjo was firmly established. The fever spread rapidly, so that now banjo playing is quite the rage in the fashionable society of New York, Boston, and in fact in all the large social centers of the country. Where in New York, a few years ago there was but a single teacher of the banjo, now at least eight or ten first-class teachers find their services in steady demand. Even the smaller communities support their banjo teachers now alongside the instructors of other musical instruments. Unquestionably the excellent qualities of the instrument can alone account for this unexampled and stable popularity. The ladies especially are fascinated with the banjo, which seems, indeed, especially adapted to them. It is now quite *au fait* to take banjo lessons, and banjo players are among the leading people of every community. The interest felt in the banjo on this side of the water has extended abroad, and American manufacturers ship large invoices every year to London and Paris. Our leading banjo players and teachers have an established reputation there, and the furore over the instrument here seems likely to be duplicated in European circles. There has been a manifest advance in the character of the music for the banjo, that has been coequal with its social advance. Formerly, all music was written in the keys of G and D, the instrument being tuned to G. Now the banjo is tuned to A, and music is written for it in the major keys of A, B, C, D, E, F, and G, and in the minor keys of A, B, D, E, and F♯. The banjo can be played in all the above keys, and every teacher of the present day must of necessity be able to play in them. The principal keys are A major and its relative F♯ minor.

G. C. Dobson's Complete Instructor for the Banjo.

The Strings of the Banjo.

For the first and fifth strings of the banjo, E strings are always used: the first is somewhat heavier than the fifth. A still heavier E string should be selected for the second. The third string is the same as the B or second string of the guitar, while the fourth string is of silver, wound on white silk. Be very careful not to purchase for this A string, the guitar D string, as these latter are not so finely wound or so well adapted to the banjo as the A strings which are now manufactured expressly for it.

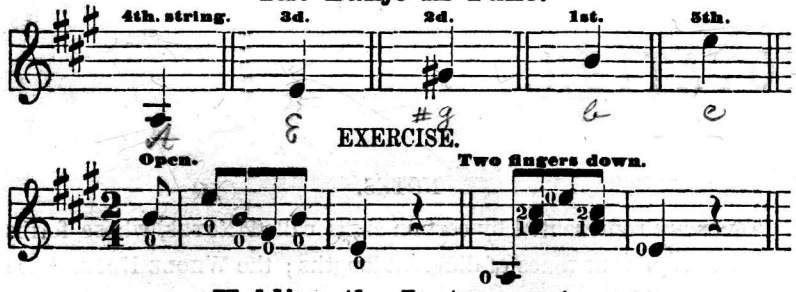
The Bridge and the Frets.

Place the bridge at a point on the parchment head, directly in front of the tail-piece, and at a distance from the edge of the hoop equal to one-third the distance across the head. Mark the spot on the head so that the bridge will always occupy precisely the same place, as the slight variation will seriously interfere with the quality of the music. To fret the banjo, if it is not already fretted, divide the distance between the bridge and the nut, (the small piece of wood on the handle over which the strings pass to the pegs,) into eighteen equal parts, and place the first fret one-eighteenth from the nut. Then divide the space between the bridge and the first fret, and put the second fret one-eighteenth from the first. Divide the space between the second fret and the bridge the same way as before, and so continue proceeding until you have placed all the necessary frets. If the frets are inlaid of wood they should be from one-eighth to one-sixteenth of an inch wide. The latter size can be inserted by a saw cut. If raised frets are used, the fret wire may be procured at any music store.

How to Tune the Banjo.

To know how to tune the banjo accurately is of the utmost importance. The fourth string is tuned to A by a pitch-pipe. Then place the second finger on the seventh fret of the fourth string, and tune the third string in unison, producing the note E. Place the second finger on the third string at the fourth fret and tune the second string in unison: the note will be G ♯. Then place the second finger on the third fret of the second string, and tune the first string in unison: the note will be B. Then place the second finger on the fifth fret of the first string, and tune the fifth string in unison, producing E, one octave above the third string.

The Banjo in Tune.



Holding the Instrument.

Sit in an easy position, with the left foot flat on the floor and the right foot elevated a little on the ball. Let the hoop (or rim) of the banjo rest firmly on the center of the right thigh, where it is kept in place by the right breast pressing on the upper portion of it. Incline the handle of the instrument slightly toward the left shoulder, and let the neck rest lightly in the hollow of the left hand, the thumb on the upper side, and the first and second fingers directly over the second and first strings, and no space between the thumb and forefinger, beneath the neck. The left hand should be left free to move easily up and down the handle, the head of the banjo being held tightly enough at the right thigh to keep the instrument firmly in position. The right arm should rest lightly on the rim, so that the right hand will come directly in front of the bridge. Rest the little finger on the parchment head to steady the hand, and the other fingers are left free to play with.

Playing the Banjo.

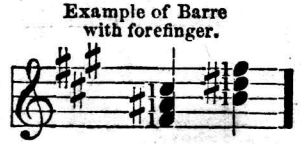
There are in common use two styles of playing the banjo. That which it is best first to acquire is the picking, or guitar style; which, while easy to master, admits of a great deal of expression, feeling, and display of taste. The stroke playing is a characteristic of the instrument, and is the delight of all lovers of the banjo. A good banjoist must be proficient in both styles, and be equally capable of producing the rich music of the guitar in soft, silvery strains, and the genuine banjo music by the stroke.

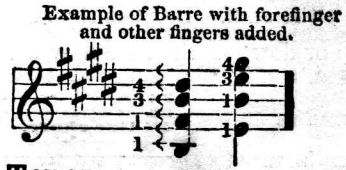
In playing guitar style, rest the right hand over the parchment head as before instructed, and pick up the first string with the second finger, the second string with the first finger, using the thumb on the remaining three strings. In playing chords, glide the thumb from the fourth to the third string, at the same time picking up the first and second strings with the proper fingers.

In stroking, or playing banjo style, the right hand is about two thirds closed. Rest the nail of the forefinger on the first string, which will bring the thumb directly over the fifth string. When the forefinger strikes a note on either the first or second strings, the thumb simultaneously is brought in contact with the fifth string.

The hand is in the first position when the forefinger is at the first fret, in the second position when the forefinger is at the second fret, and so on.

The Barre chord is produced by placing the forefinger of the left hand directly across the finger-board at any fret, closing all the strings; at the same time the thumb is pressed firmly against the handle underneath.





Harmonic Tones.

The principal harmonic tones are produced at the fourth, fifth, seventh, twelfth, twentieth and twenty-fourth frets, on the first, second, third and fourth strings, also at the eighteenth fret on the fifth string.

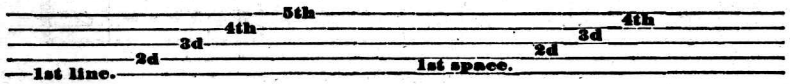
In making harmonics, use the same right hand fingering as illustrated in guitar style, while the fingering of the left hand is as follows: rest the fore-finger or third finger, as the case may be, lightly on the string, sufficiently to prevent its vibration, as if open.

Touch the strings delicately with the right hand: all the notes on the banjo may be played harmonically; that is, a harmonic tone may be produced at any fret; but, like the guitar, there are just so many which sound the best. Those are the ones which give the most clear and distinct tone, which have been mentioned above.

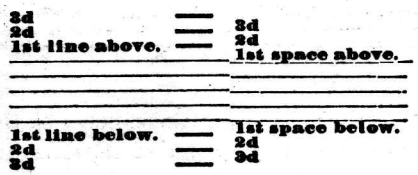
MUSICAL NOTATION.

The TONES employed in music, are represented on a STAFF constructed of five parallel, horizontal lines:

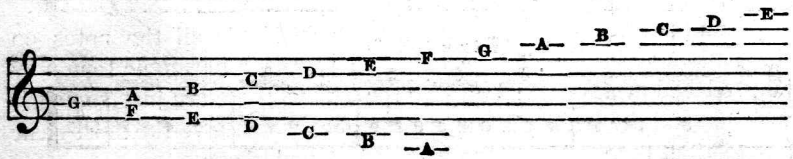
Each of these lines and the spaces between are called DEGREES: hence, the staff contains nine degrees, five lines and four spaces, and are enumerated from the lowest upward.



More DEGREES may be obtained by added short lines above or below the staff. Degrees thus obtained are enumerated from the staff, up or down as the case may be.



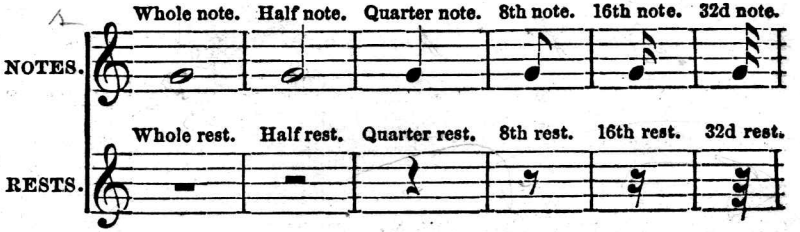
The G CLEF, thus: 𝄞 fixes a literal name to each degree of the staff: it attaches the name G to the second line, from which reckoning is made upward in alphabetic order and downward by the inversion of that order.



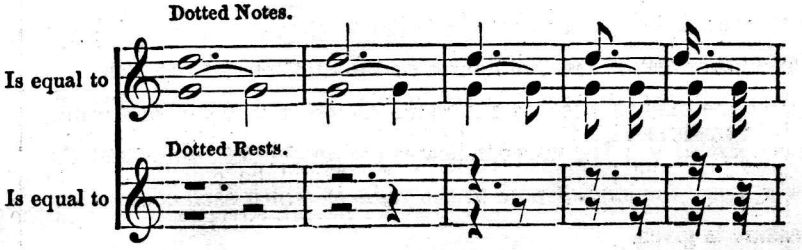
NOTES.

Tones are represented by certain signs called NOTES, whose forms differ to represent tones of different lengths; the WHOLE NOTE, thus: 𝅝 is that which represents the longest tone, and of whose value the other notes represent fractional parts, such as a *half*, a *quarter*, an *eighth*, a *sixteenth*, and a *thirty-second*.

NOTES represent tones. RESTS represent silence. Each note has a corresponding rest; a rest represents an interval of silence equal in duration to the length of the tone represented by the note to which it corresponds.



A dot after a note or rest adds one half to the original value; when the dot is affixed, they are called DOTTED wholes, halves, quarters, eighths, sixteenths, thirty-second notes or rests.



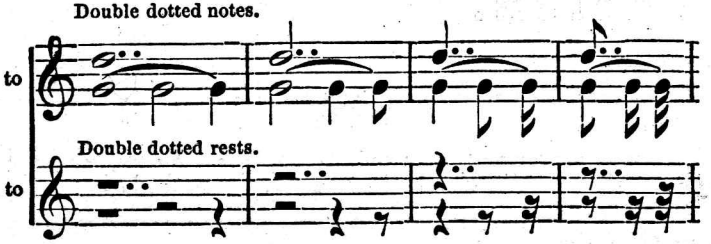
If two dots follow a note or rest, the latter adds one half the value of the former.

Double dotted notes.

Is equal to

Double dotted rests.

Is equal to

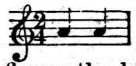


MEASURES.

The accent in music is indicated by perpendicular lines (*bars*) across the staff. The space between two bars is called a MEASURE. Each measure is divided into *two, three, four* or *six* equal counts.

The figure 2 on the staff next to the clef thus: indicates two counts; the figure 3 thus: three counts; the figure 4, thus: four counts, and the figure 6, thus: six counts, making four different kinds of measure; that having two counts is called DOUBLE, that having three counts, TRIPLE, that having four, QUADRUPLE, and that having six, SEXTUPLE MEASURE.

The first count of each measure is accented. When there are four counts, as in quadruple measure, the first and third counts are accented. When six, as in sextuple measure, the first and fourth counts are accented.

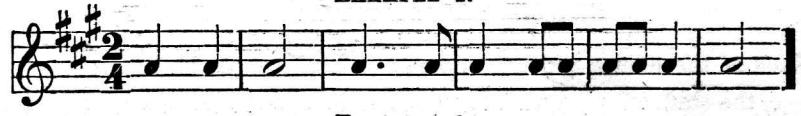
The lower one of the two figures on the staff next to the clef, indicates the kind of note, to the value of which is given one count, thus:  The upper indicates the number of counts and the lower figure the kind of note to the value of which each count in the measure is given.

EXAMPLES.

Double measure. Triple measure. Quadruple measure. Sextuple measure.

One note may embrace two or more counts, so may also one count embrace two or more notes.

EXAMPLE 1.



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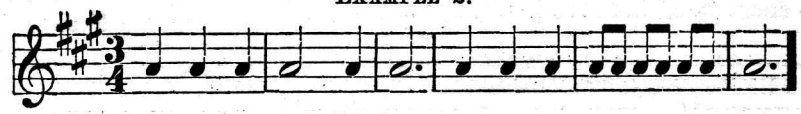
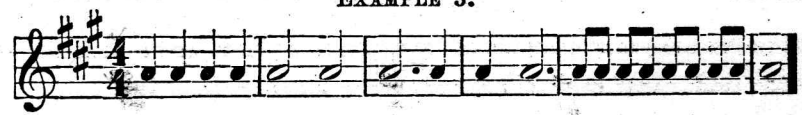


EXAMPLE 3.



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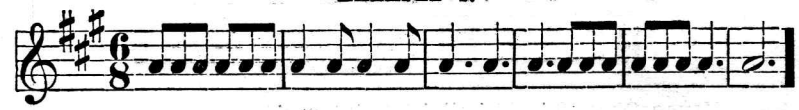
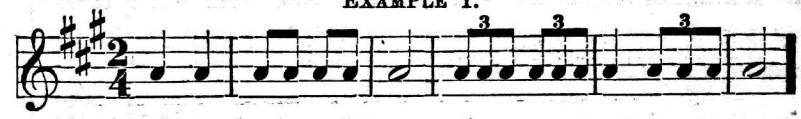


When the figure 3 is placed over any three notes of the same kind, their value is reduced to that of two notes of the same denomination; such three notes are called a TRIPLET.

The Triplet.

EXAMPLE 1.



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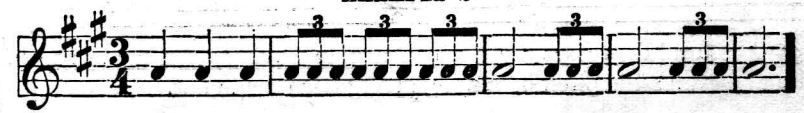
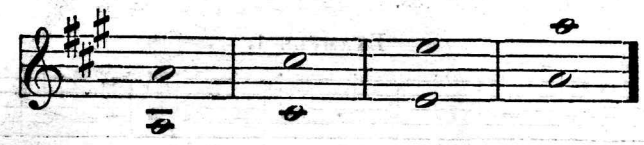


The Pitch of Tones.

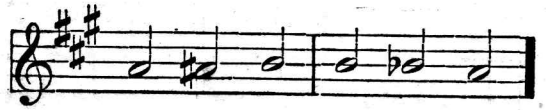
The PITCH of tones is designated by the literal name of the degree of the staff on which the note is written representing the tone.

The nearest practical pitch proximity, is expressed by stopping the banjo-string at each consecutive fret on the finger-board.

Between and inclusive of the two notes representing the OCTAVE, thus:

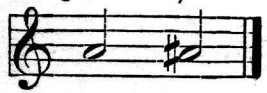
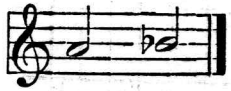


there are thirteen available, practical tones, which collectively constitute the CHROMATIC SCALE. The interval between the letters A and B, or C and D, D and E, F and G, or G and A, is a MAJOR SECOND; and between B and C, or E and F, a MINOR SECOND. A Major Second admits of an intermediate tone, which is represented by means of a SHARP, thus: ♯, or a FLAT, thus: ♭. A *sharp* elevates, and a *flat* depresses the pitch of a note before which it is placed, to the next available tone above or below, as the case may be, thus:

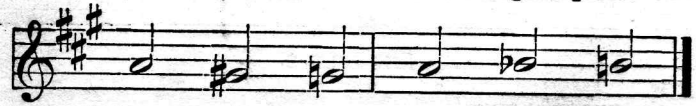


but a MINOR SECOND is an indivisible interval.

The intermediate tone between A and B may be represented on A with a sharp before it,

thus:  or on B with a flat before it, thus: 

A NATURAL, thus: ♮ restores a note to its original pitch.



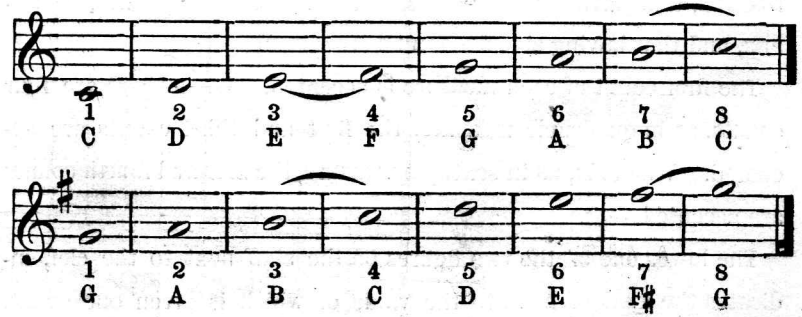
A natural depresses the pitch of a note having been made sharp, and elevates the pitch of a note having been made flat.

Transposition of the Keys, or Scale.

When C is taken as 1, the scale is said to be in its natural position; but either of the other letters may be taken as 1, in which case the scale is said to be TRANSPOSED. As 1 is the basis of the scale, the foundation on which it rests, so the letter which is taken for this sound is called the KEY-NOTE. Thus, if the scale be in its natural position, it is said to be in the key of C; if G be taken as 1, the scale is in the key of G; if D be taken as 1, the scale is in the key of D; and so on with the rest of the seven letters; whichever letter is taken as 1, that letter becomes the key-note of the scale.

In transposing the scale, the order of the intervals, or tones and semitones, must be preserved. Thus, the interval must always be a *tone* from 1 to 2, a *tone* from 2 to 3, a *semitone* from 3 to 4, a *tone* from 4 to 5, a *tone* from 5 to 6, a *tone* from 6 to 7, and a *semitone* from 7 to 8. The interval from one letter to another is always the same, and cannot be changed,— thus, it is always a *tone* from C to D, and from D to E, a *semitone* from E to F, a *tone* from F to G, from G to A, from A to B, and a *semitone* from B to C. In the transposition of the scale, therefore, it becomes necessary to introduce sharps and flats, or to substitute sharped or flatted letters for the natural letters, so as to preserve the proper order of the intervals.

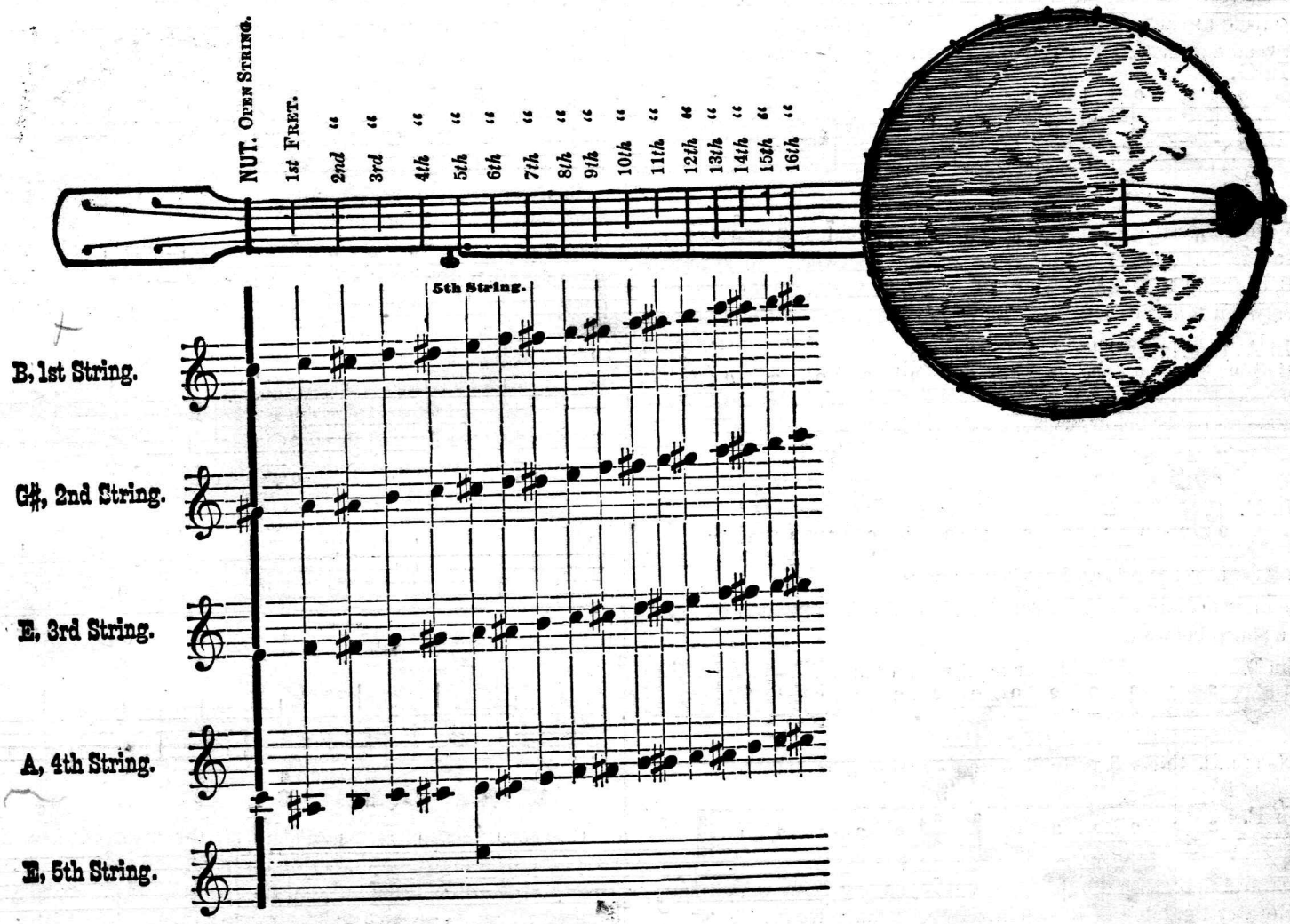
First transposition by sharps from C to G, a fifth higher or a fourth lower.



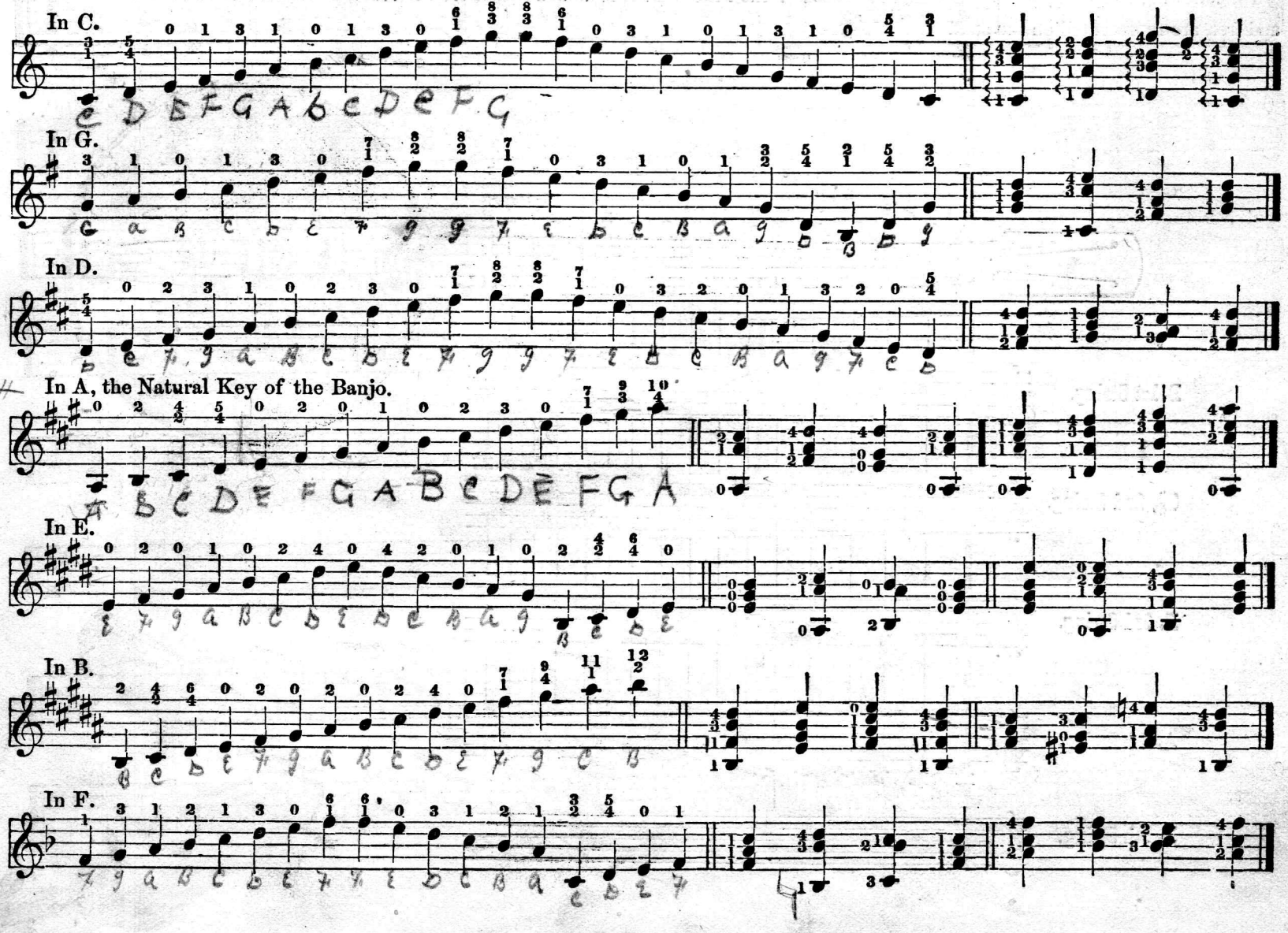
The same method is followed in all the transpositions by sharps, viz., the fifth above or fourth below is taken as 1 of a new key, in every succeeding transposition, and an additional sharp will be required also in every succeeding transposition.

The following Diagram gives a complete illustration of the FINGER-BOARD, and shows where the tones, as expressed on the individual string and fret, are represented on the staff.

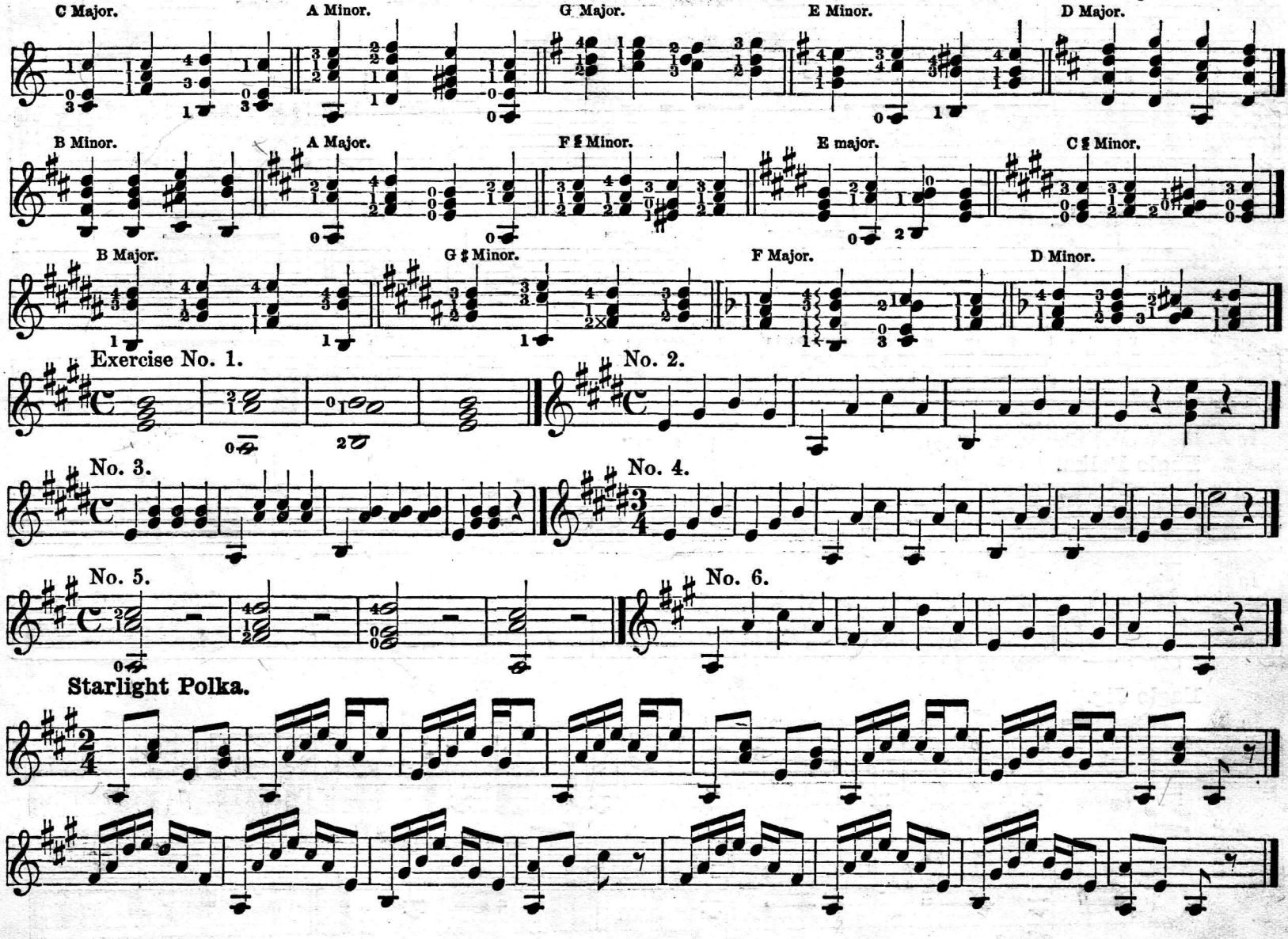
DIAGRAM.

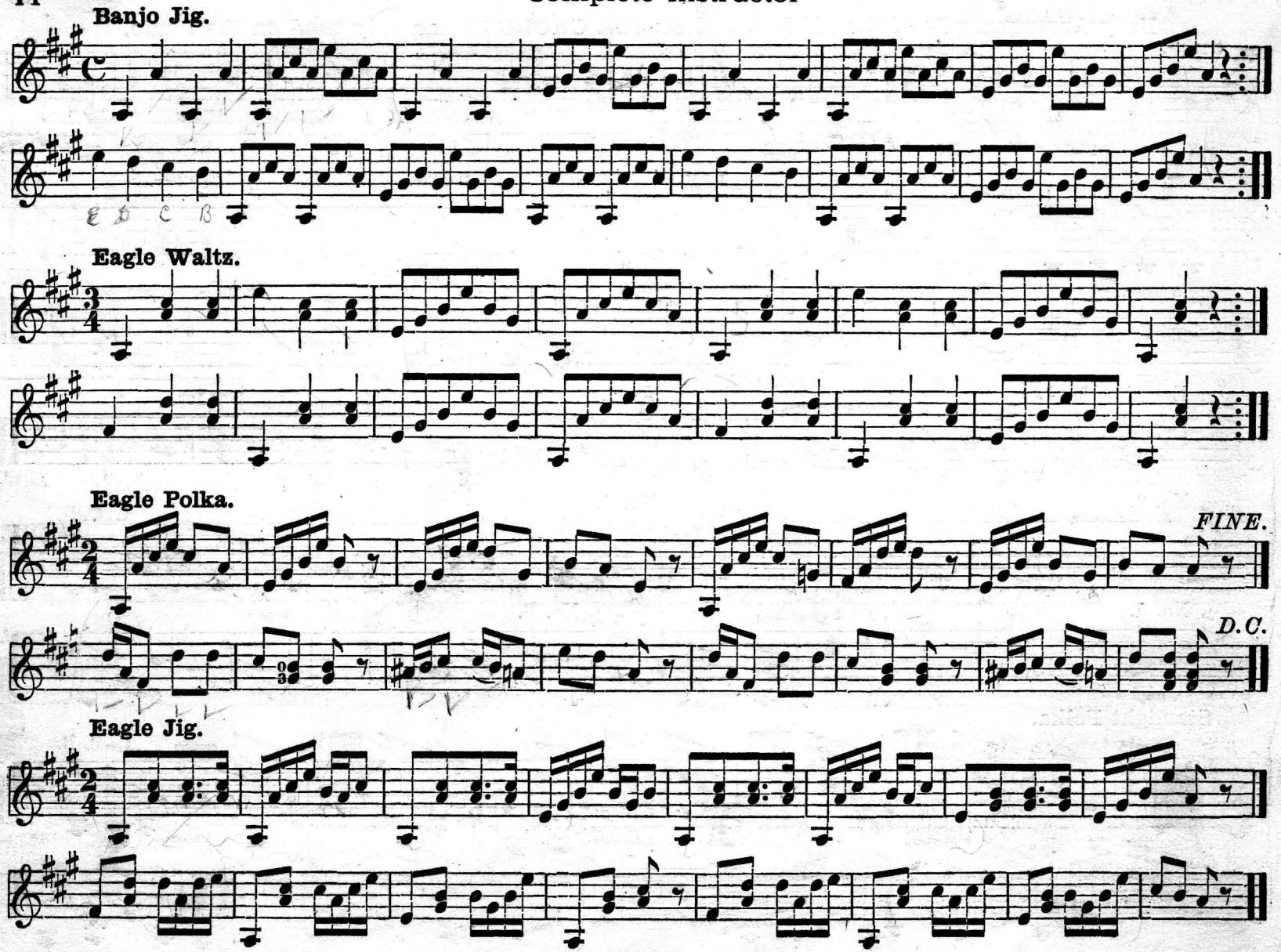

NUT. OPEN STRING.
1st FRET.
2nd " 3rd " 4th " 5th " 6th " 7th " 8th " 9th " 10th " 11th " 12th " 13th " 14th " 15th " 16th "
5th String.
B, 1st String.
G♯, 2nd String.
E, 3rd String.
A, 4th String.
E, 5th String.

THE MAJOR SCALES.

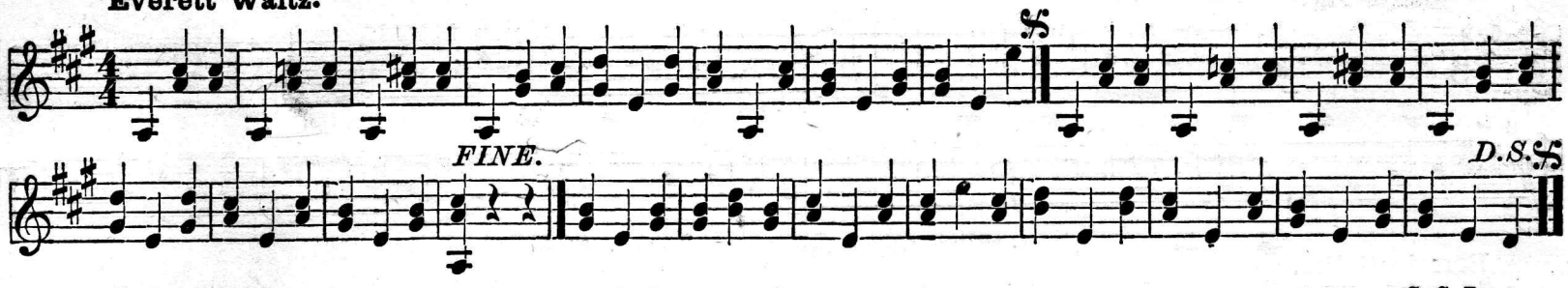


Easy Arrangements of the MAJOR and MINOR CHORDS commonly used on the Banjo.

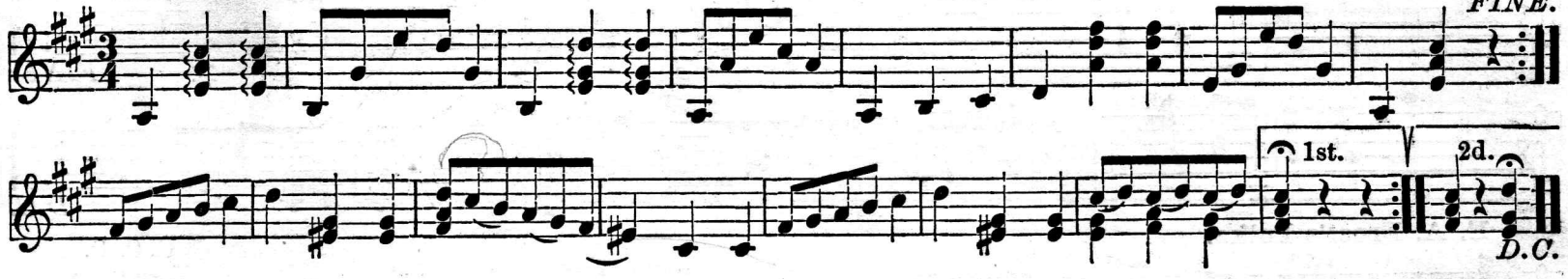



Banjo Jig.
Eagle Waltz.
Eagle Polka.
FINE.
D.C.
Eagle Jig.

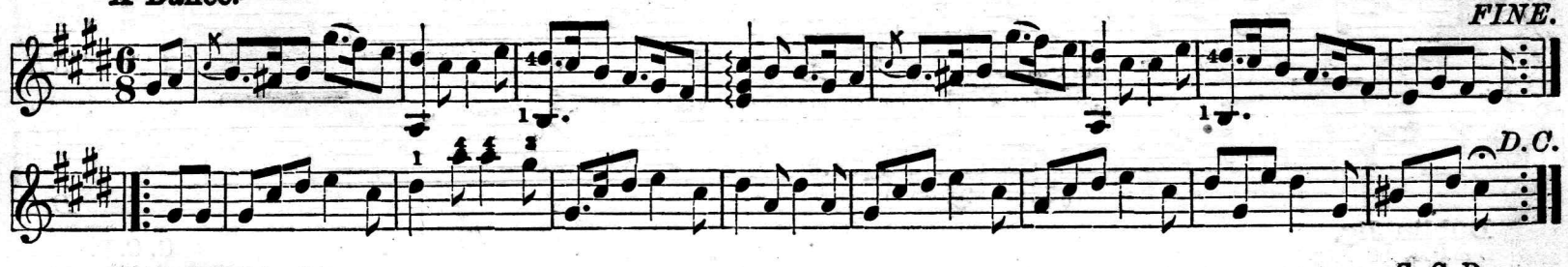
Everett Waltz.



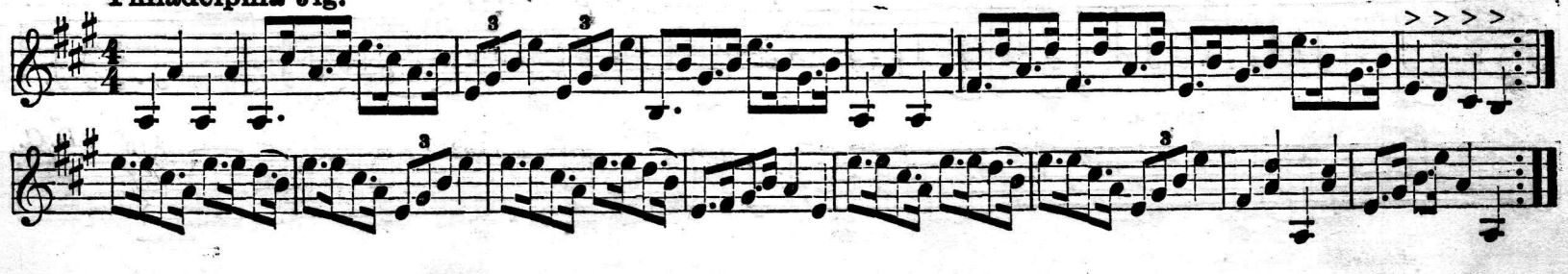
Josie Waltz.



A Dance.

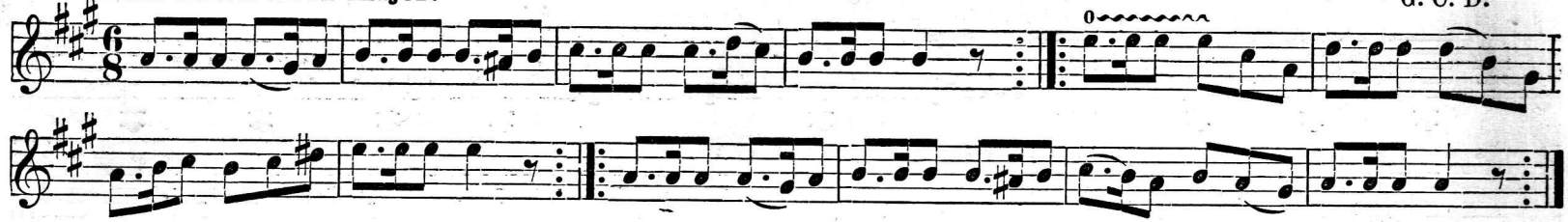


Philadelphia Jig.

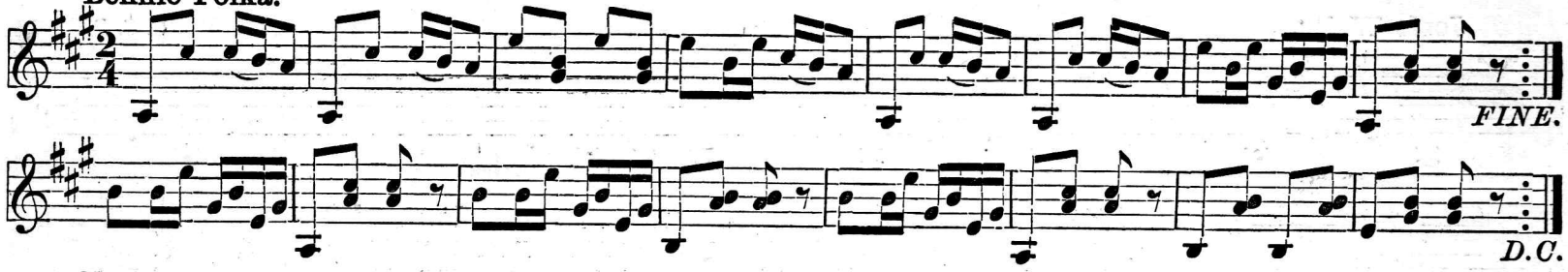


Amusement in A major.

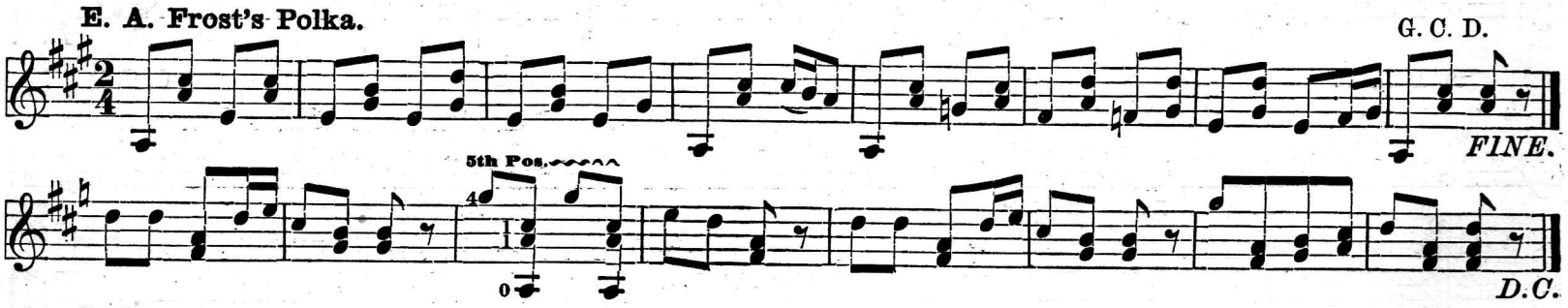
G. C. D.



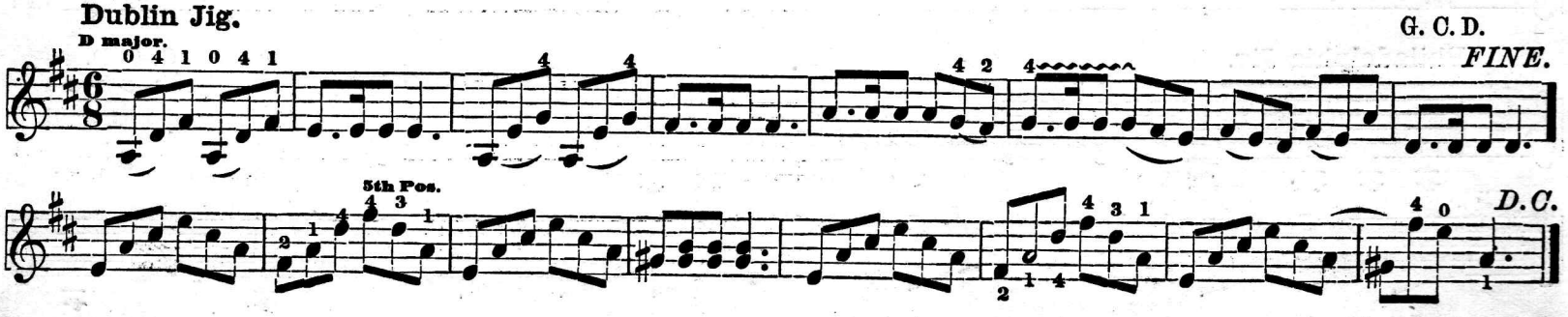
Bennie Polka.



E. A. Frost's Polka.

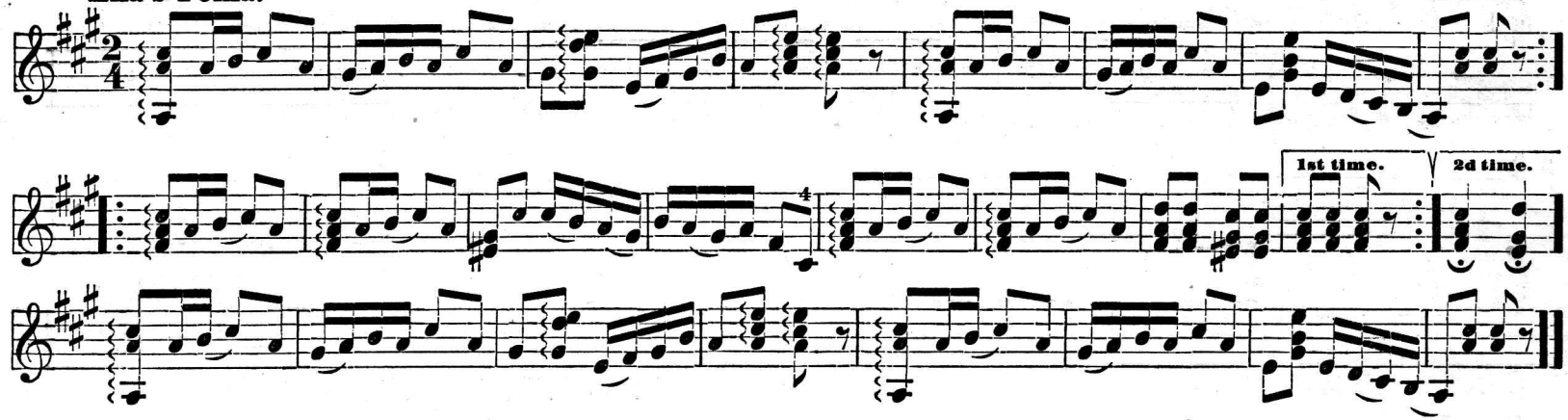


Dublin Jig.



Ella's Polka.

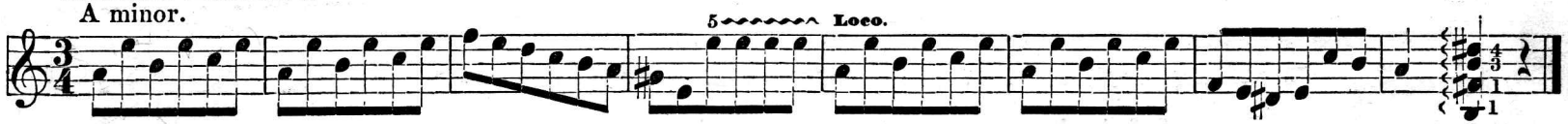
G. C. D.



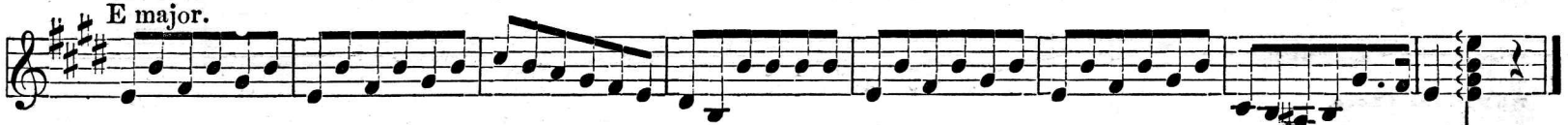
Thimble Exercise.

G. C. D.

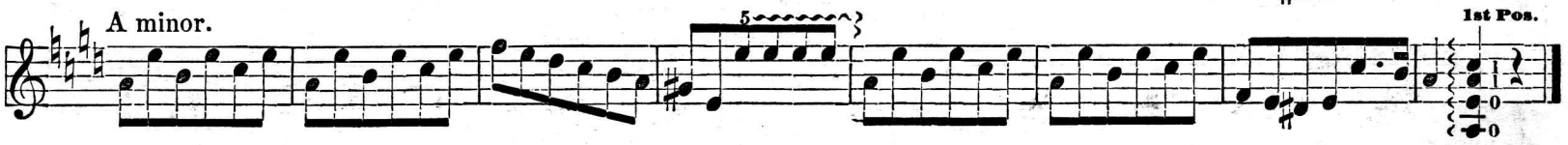
A minor.



E major.

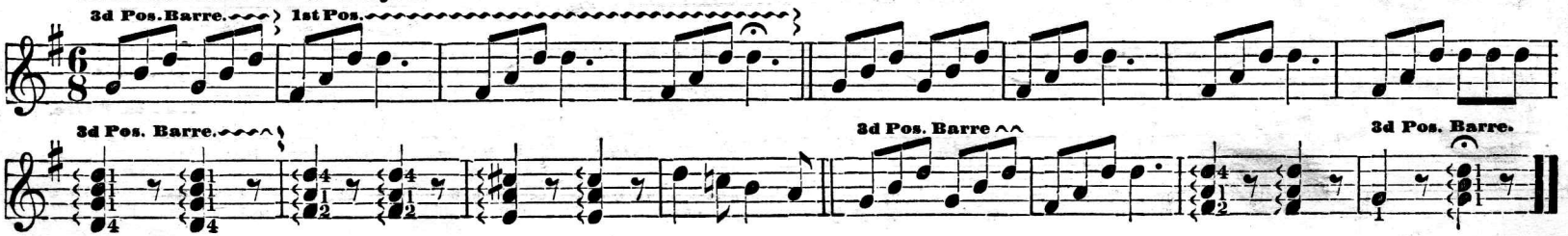


A minor.



Amusement in G Major.

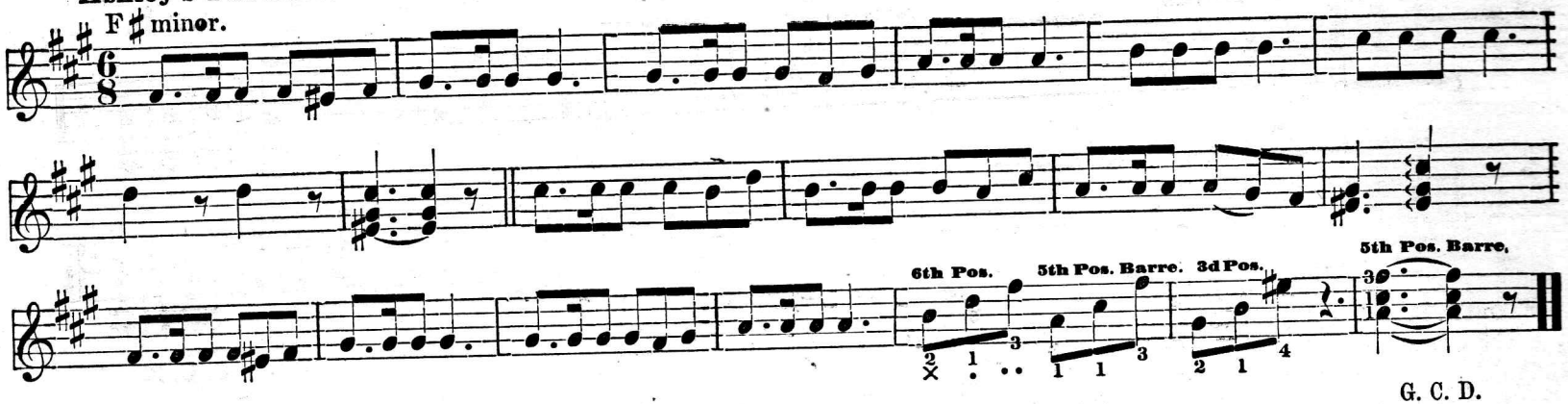
G. C. D.



G. C. D.

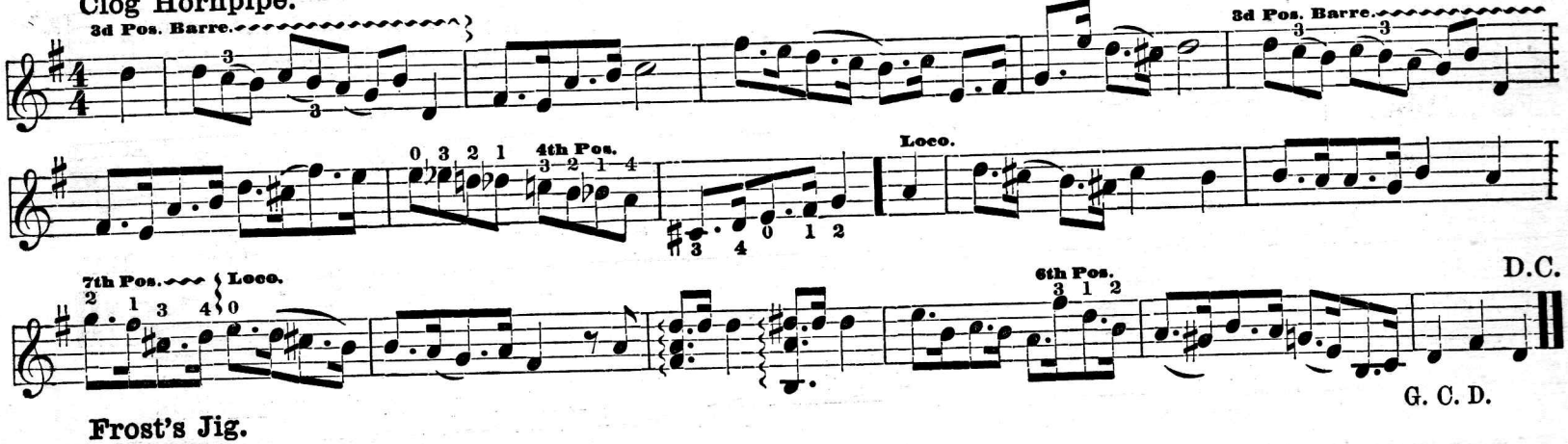
Ashley's Favorite.

F ♯ minor.



G. C. D.

Clog Hornpipe.

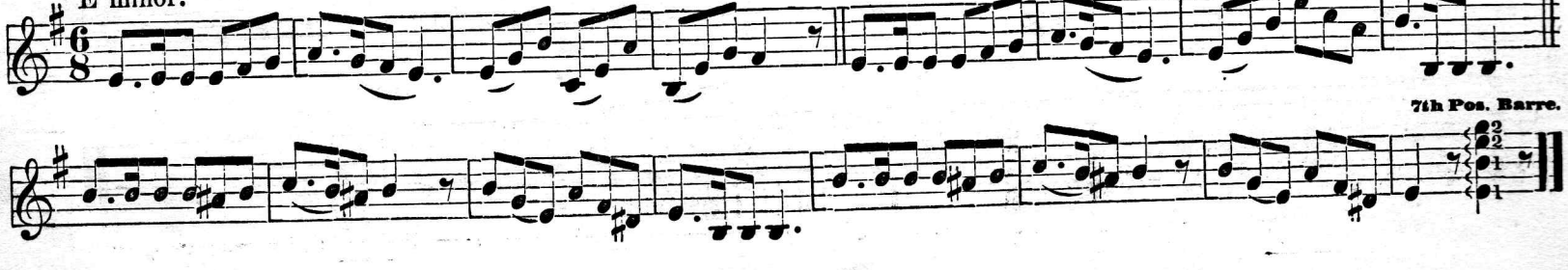


D.C.

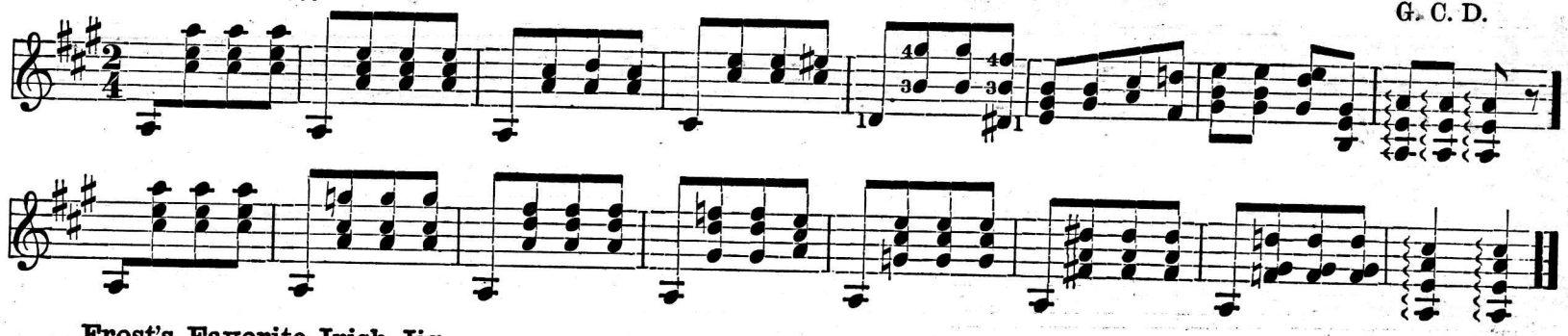
G. C. D.

Frost's Jig.

E minor.

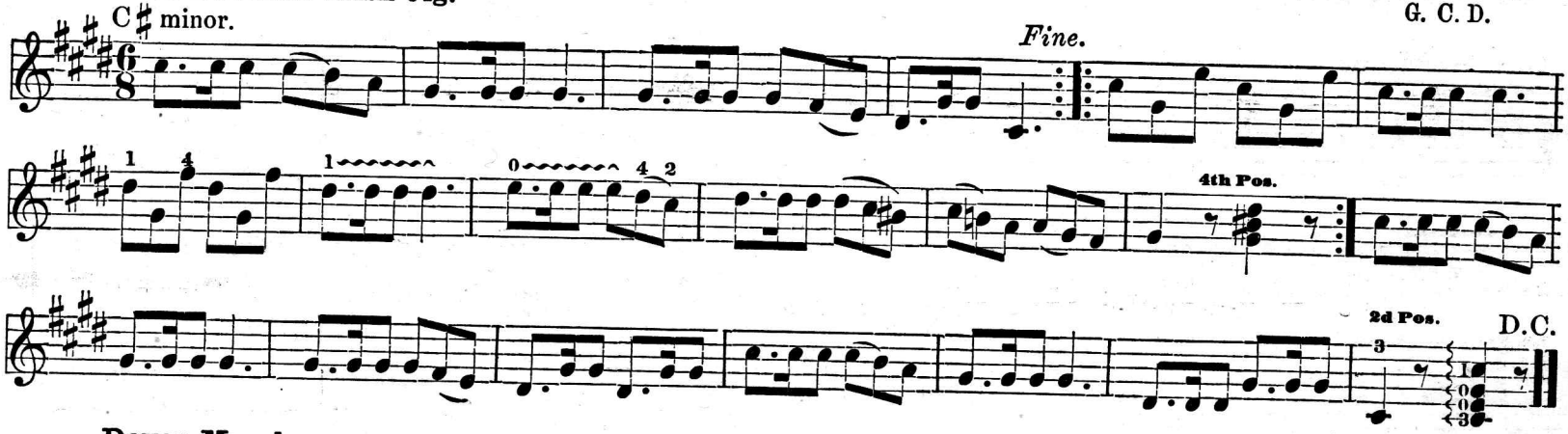


Chord Exercise.

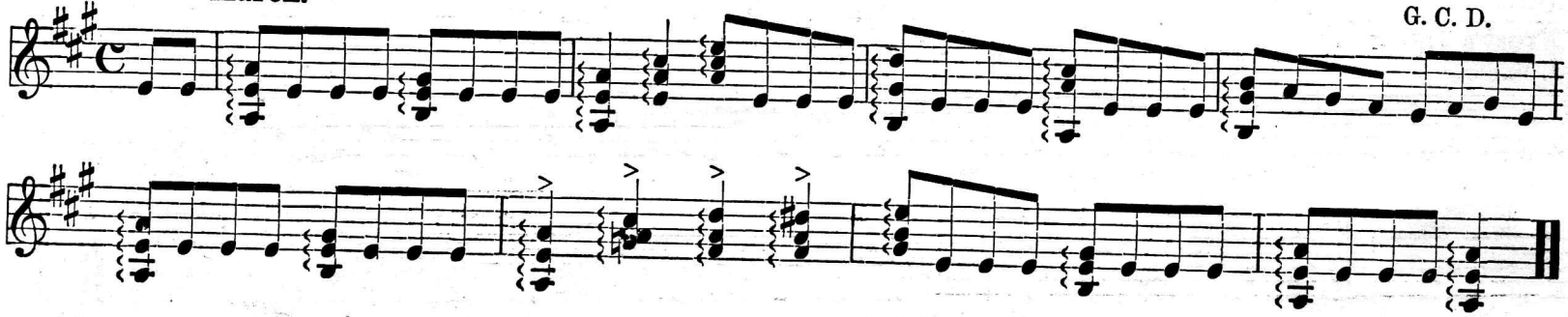


Frost's Favorite Irish Jig.

C♯ minor.

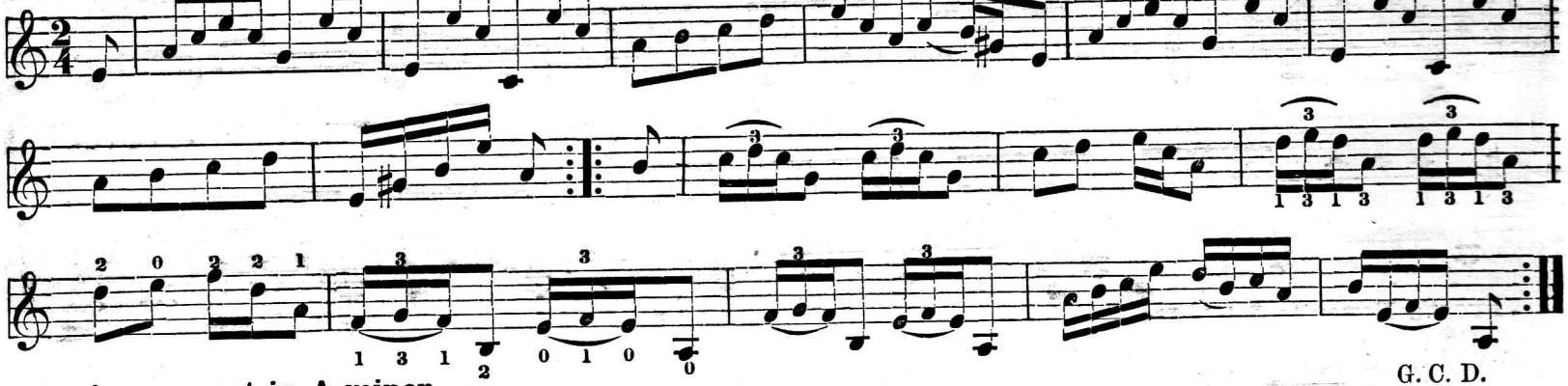


Dover March.



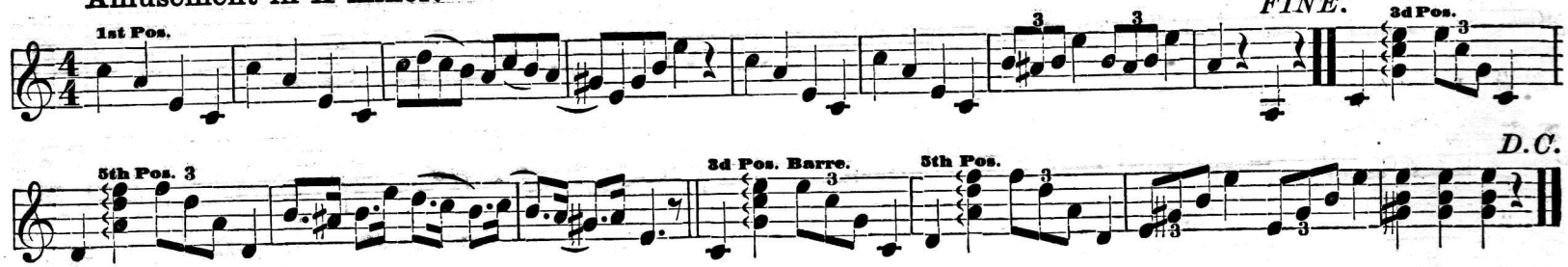
Coon Jig.

G. C. D.



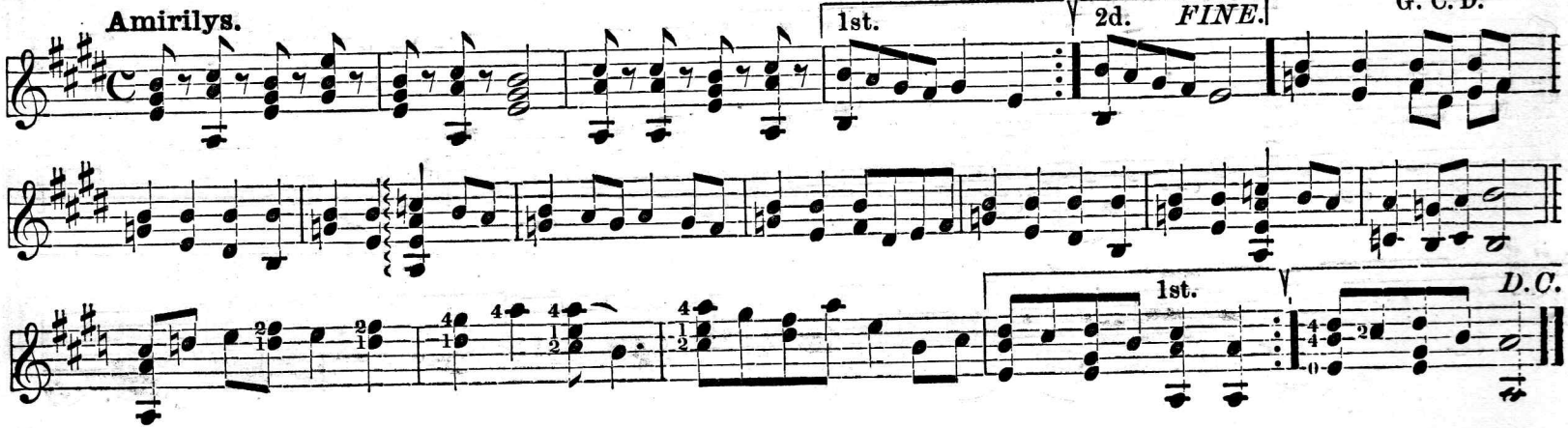
Amusement in A minor.

G. C. D.

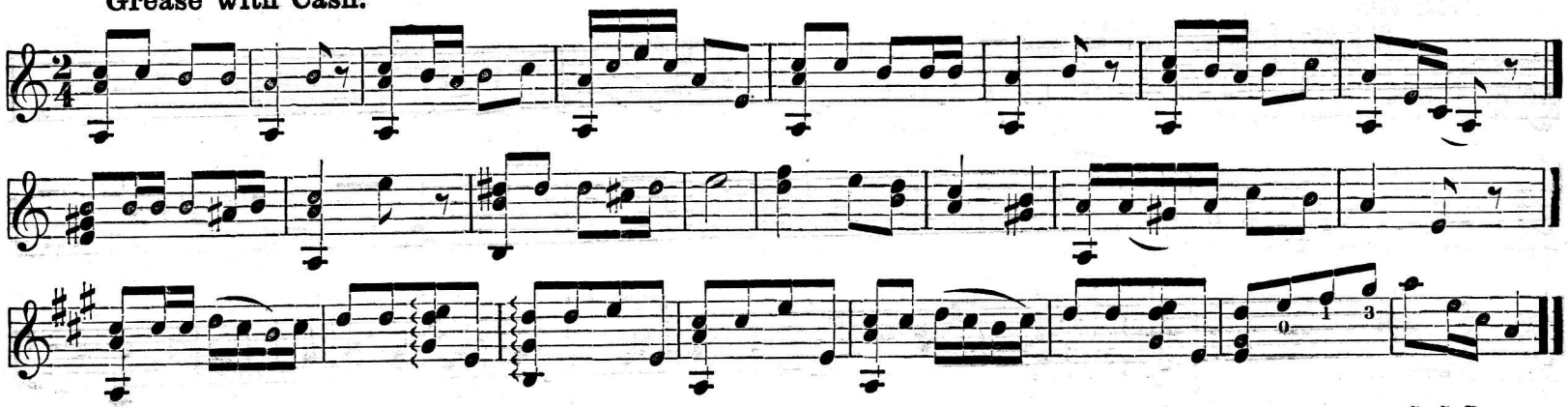


Amirilys.

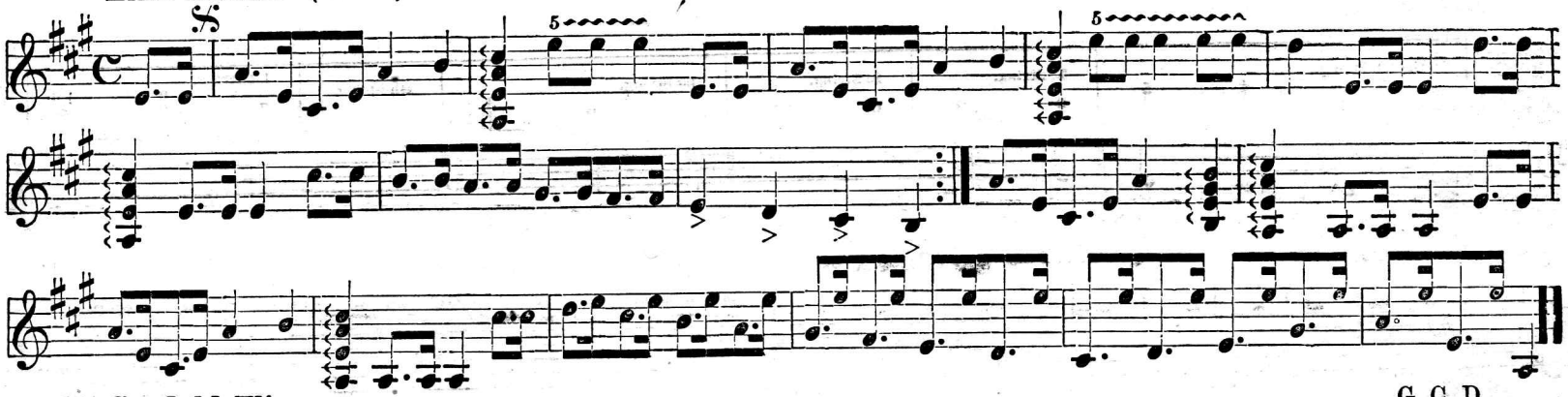
G. C. D.



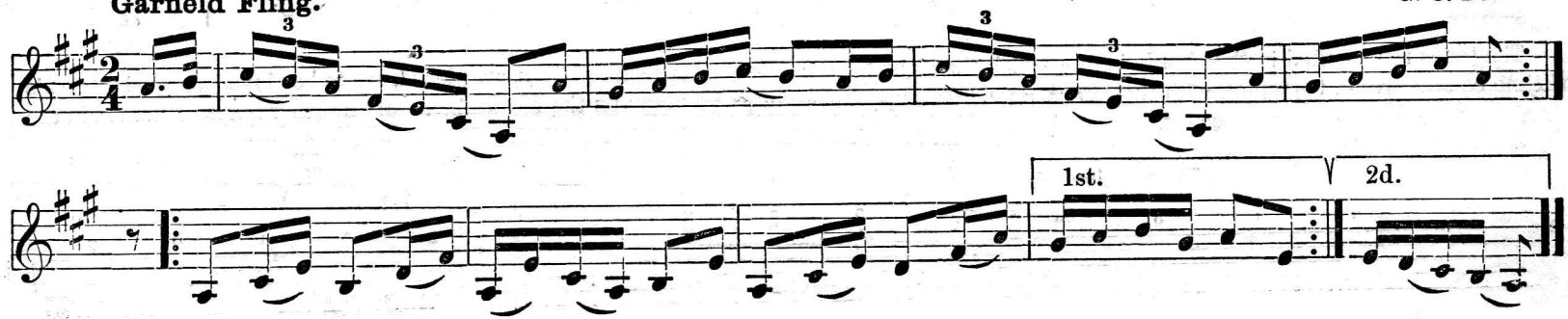
Grease with Cash.



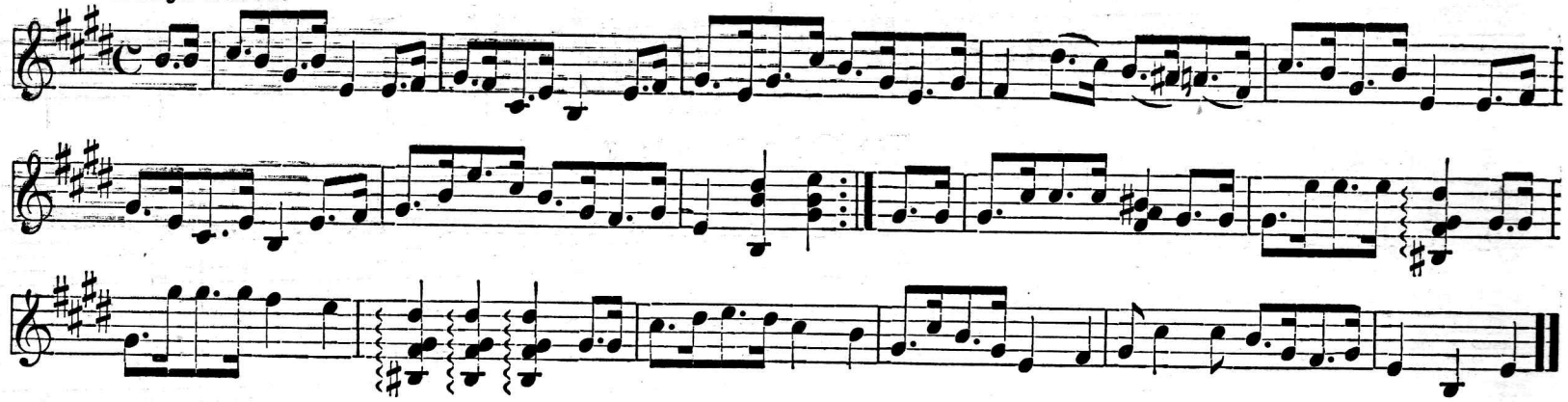
Elfin March. (Stroke.) G. C. D.



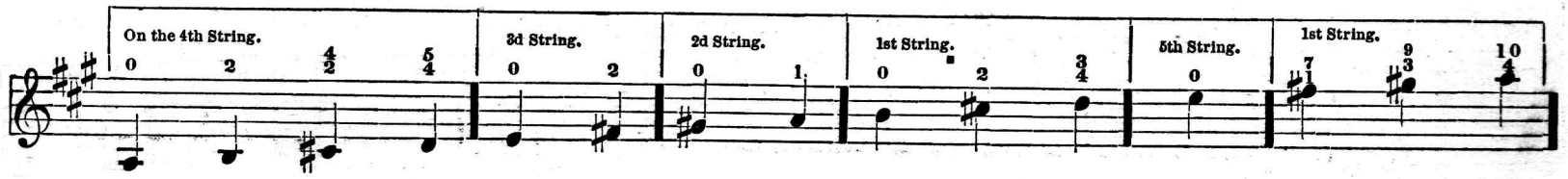
Garfield Fling. G. C. D.



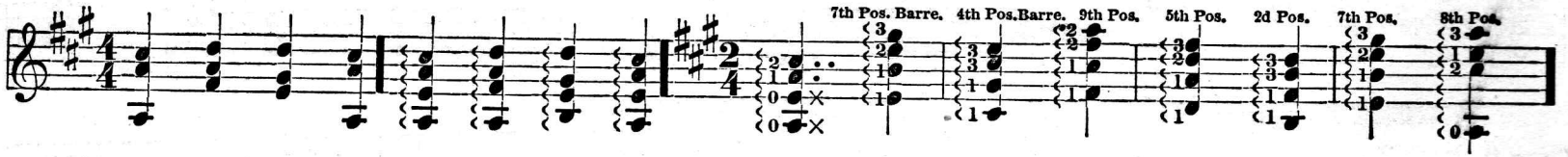
Banjo Piece.



The major Scale in A.



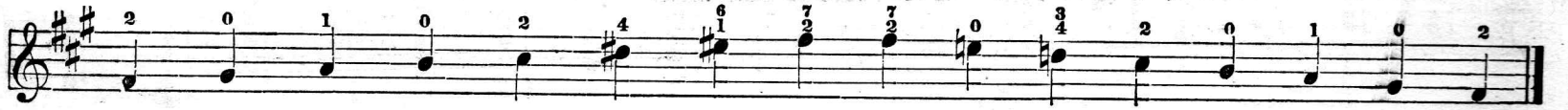
Chords belonging to the Key of A major.



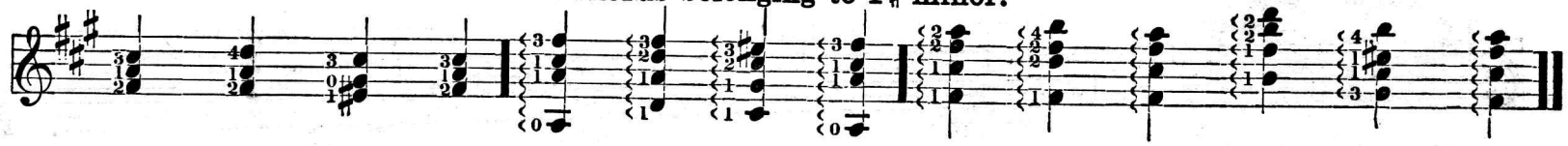
The tones represented in the chords before which the signs for the arpeggio, the curved lines, are placed, are to be played at equal intervals of time consecutively, beginning with the lowest note. The upper note must be taken on the count; hence all the other notes contained in the chord must be taken before the count.

The Melodic minor Scale in F♯.

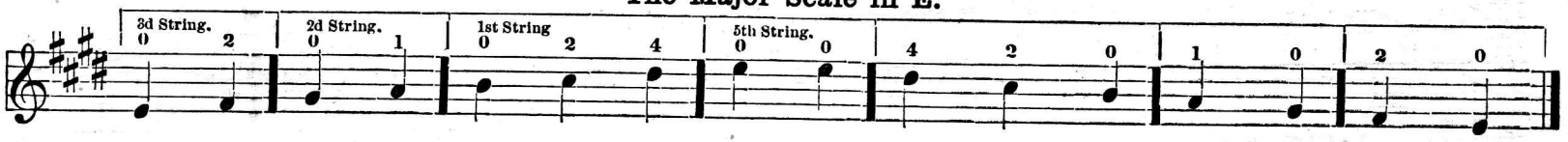
The relative minor of A major, under the same signature, (three sharps.)



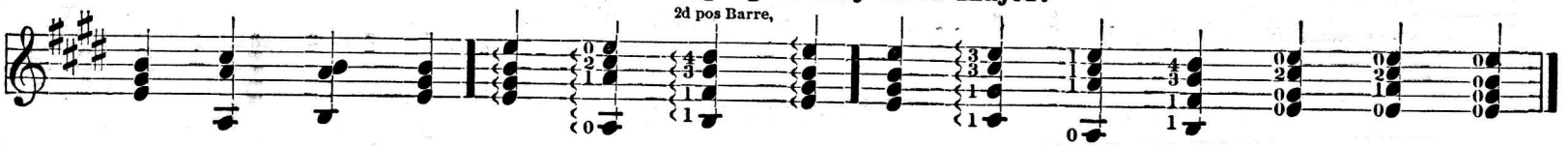
Chords belonging to F♯ minor.



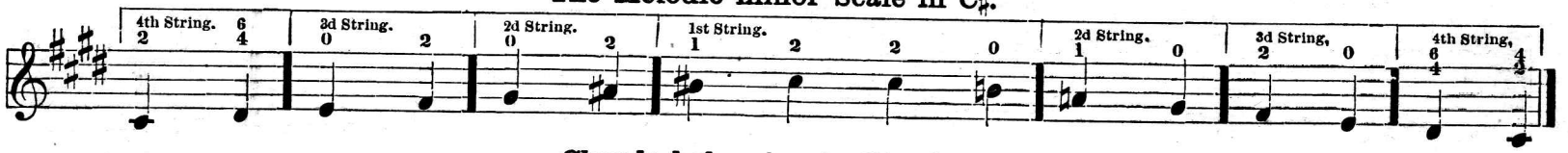
The Major Scale in E.



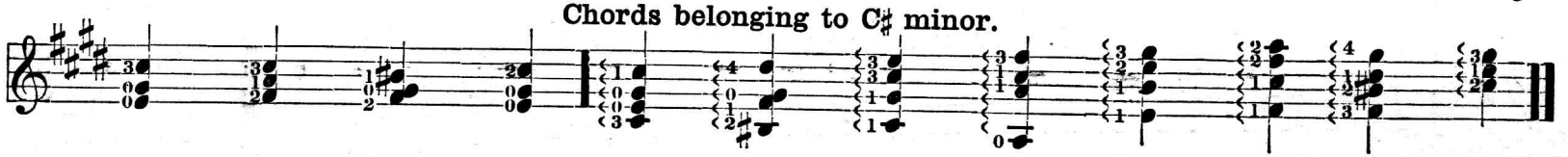
Chords belonging to Key of E Major.



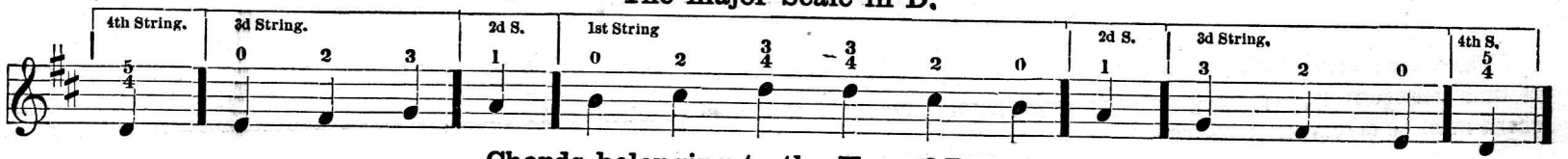
The Melodic minor Scale in C♯.



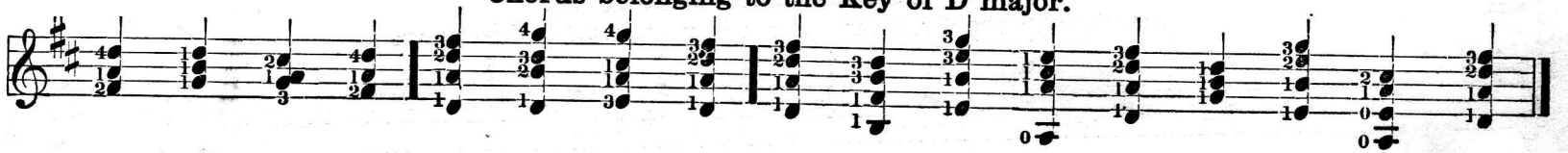
Chords belonging to C♯ minor.



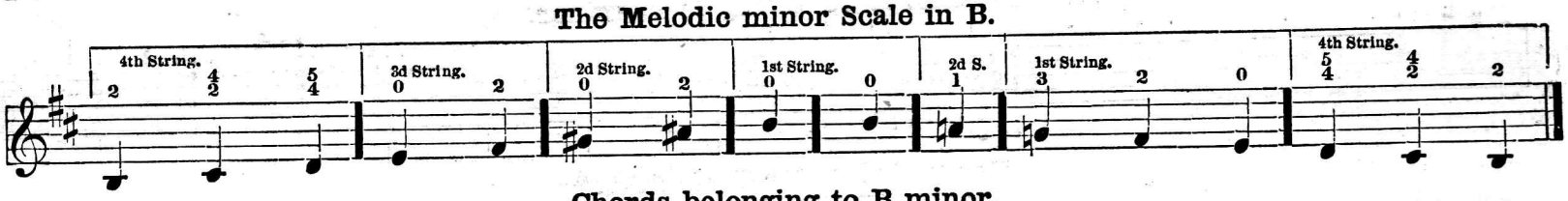
The major Scale in D.



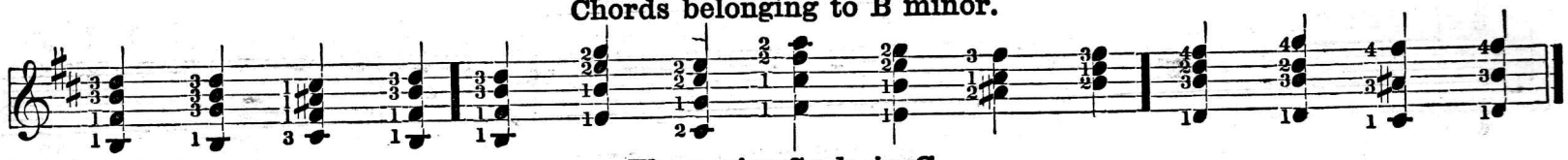
Chords belonging to the Key of D major.



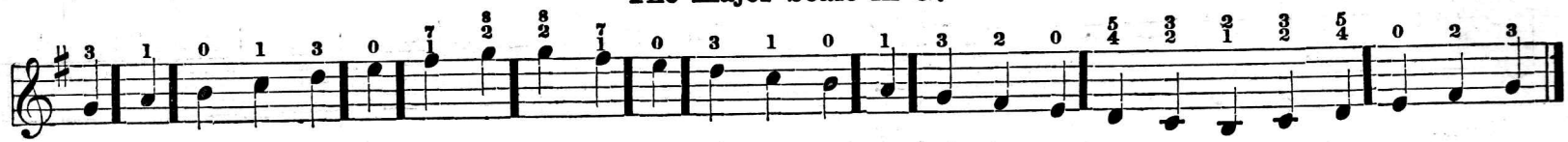
The Melodic minor Scale in B.



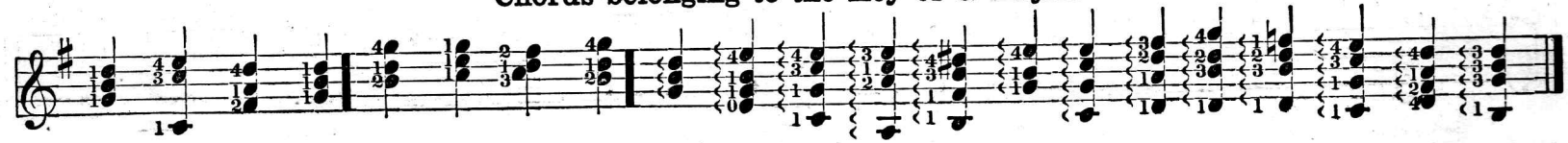
Chords belonging to B minor.



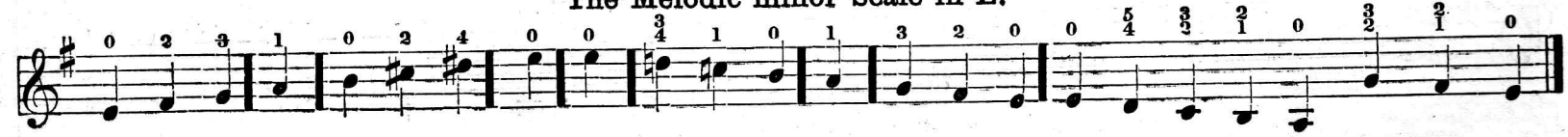
The major Scale in G.



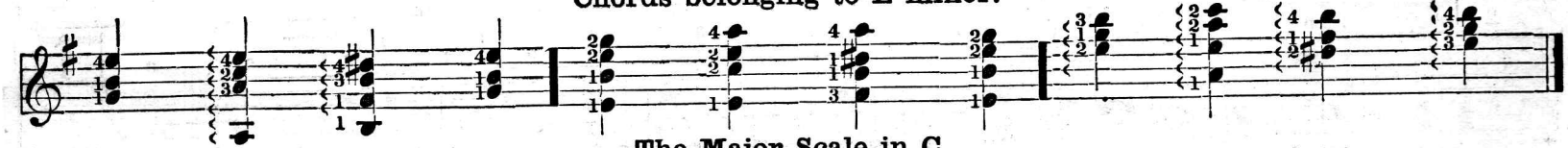
Chords belonging to the Key of G major.



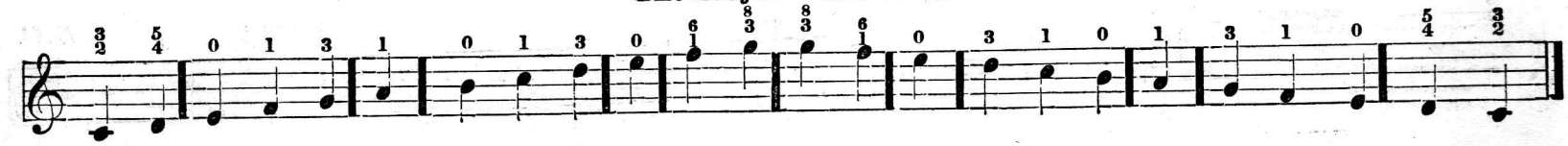
The Melodic minor Scale in E.



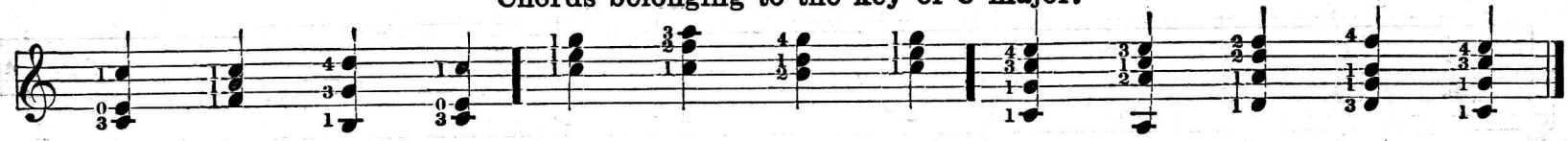
Chords belonging to E minor.



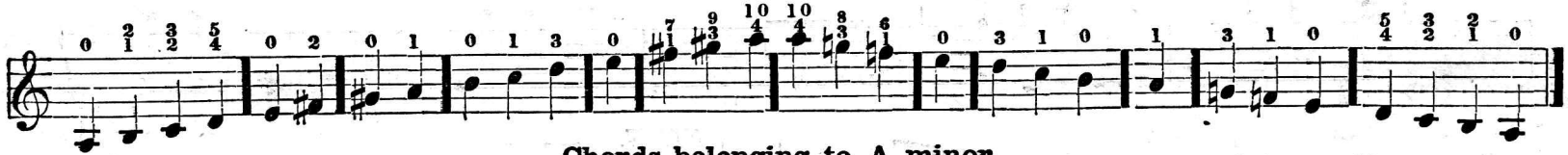
The Major Scale in C.



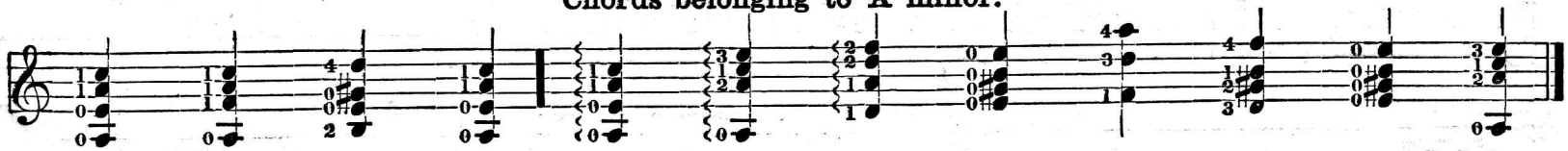
Chords belonging to the key of C major.



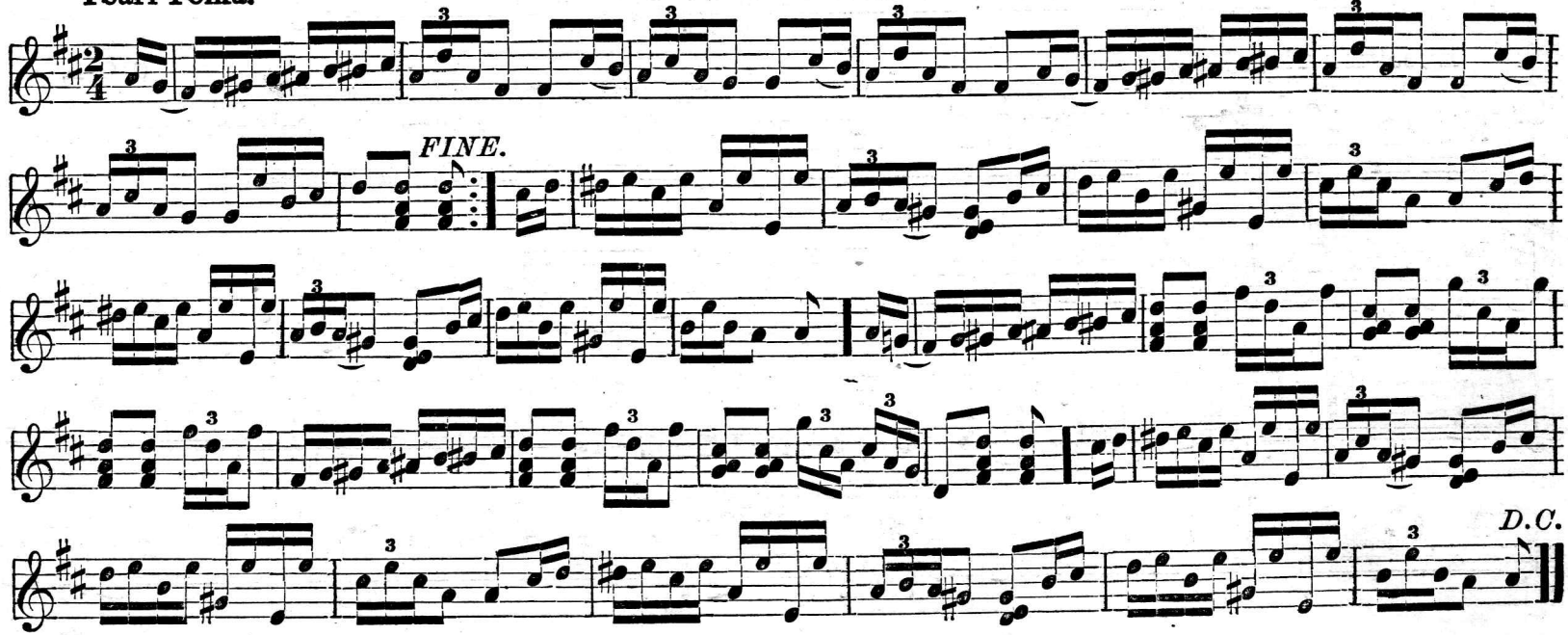
The melodic minor scale in A.



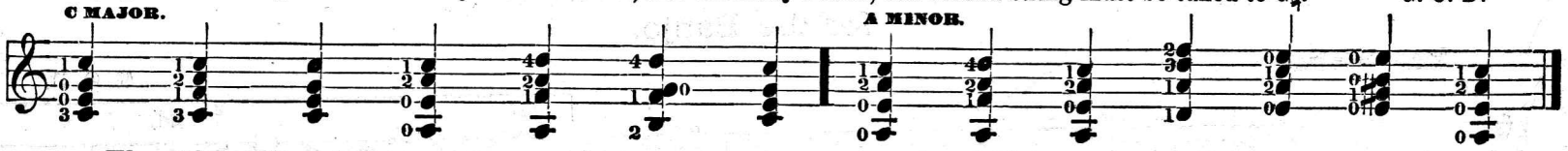
Chords belonging to A minor.



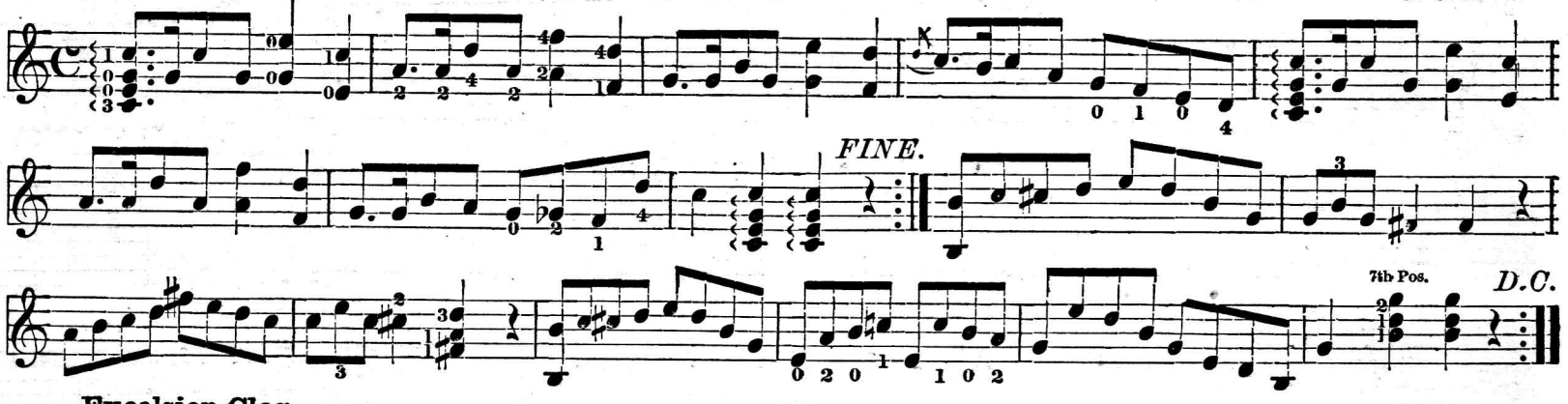
Pearl Polka. G. C. D.



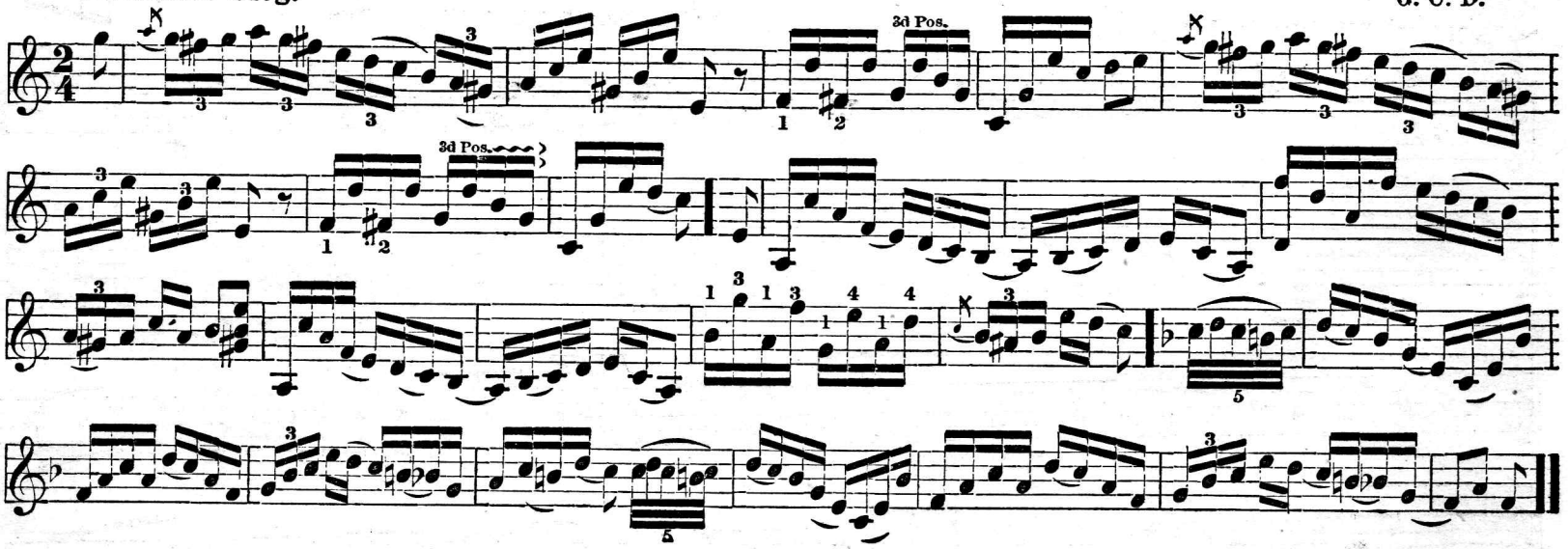
To play the following chords in C major and A minor, also the Abby March, the second string must be tuned to G♯. G. C. D.



The Abby March. G. C. D.

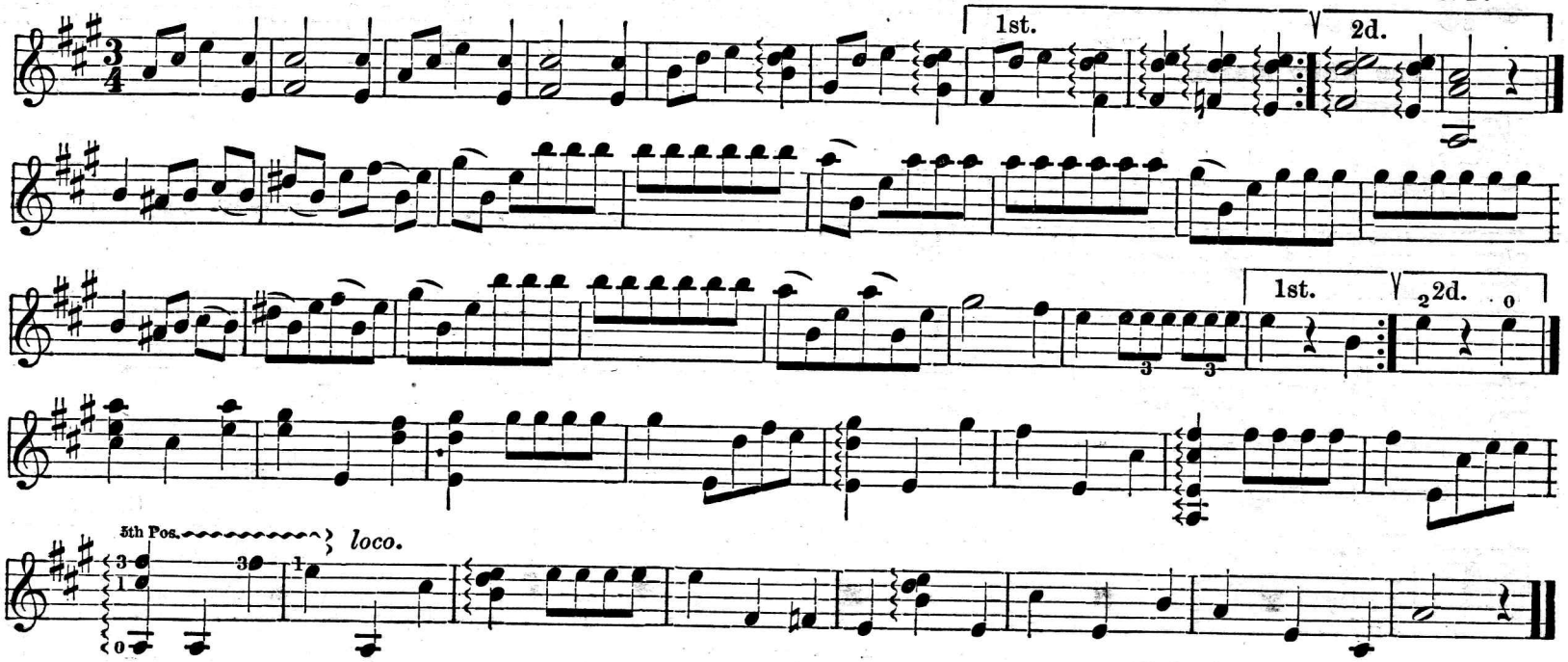


Excelsior Clog. G. C. D.



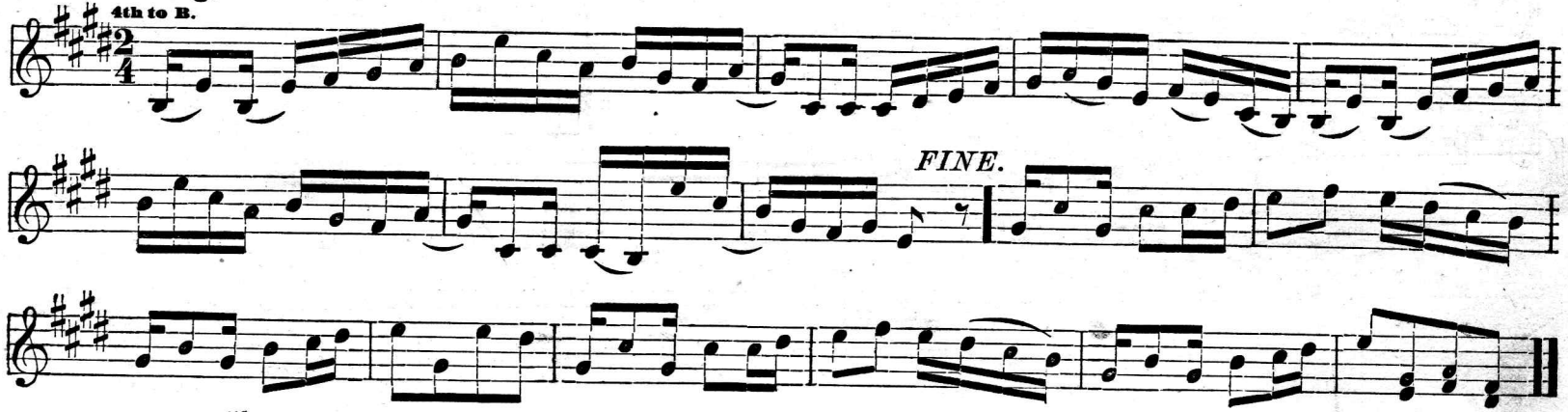
May Waltz.

G. C. D.



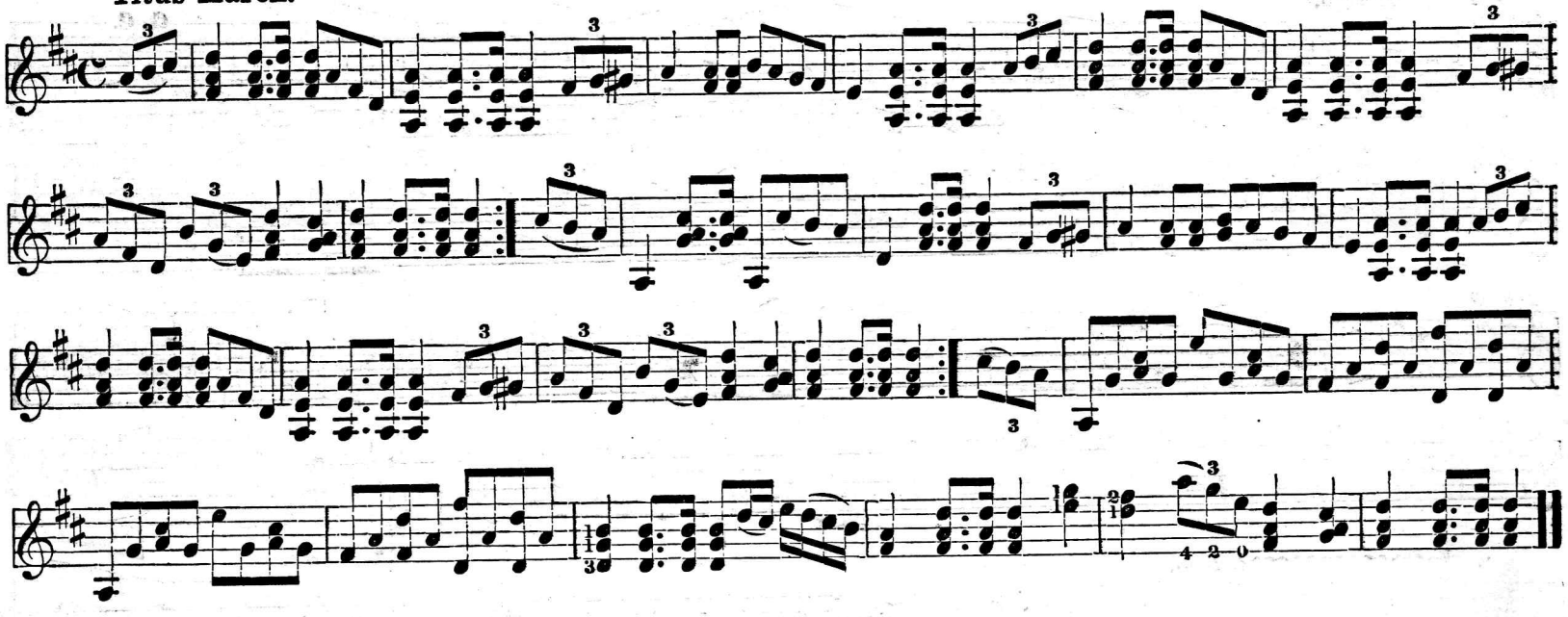
Irish Jig.

4th to B.

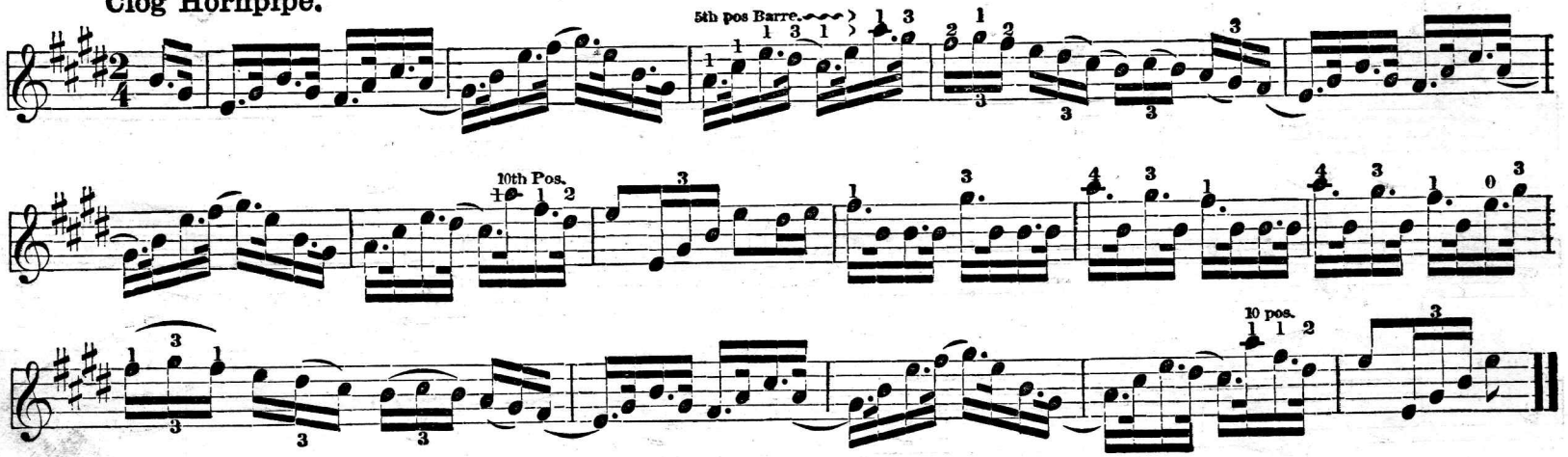


Titus March.

Arr. for Banjo by GEO. C. DOBSON, for this work.



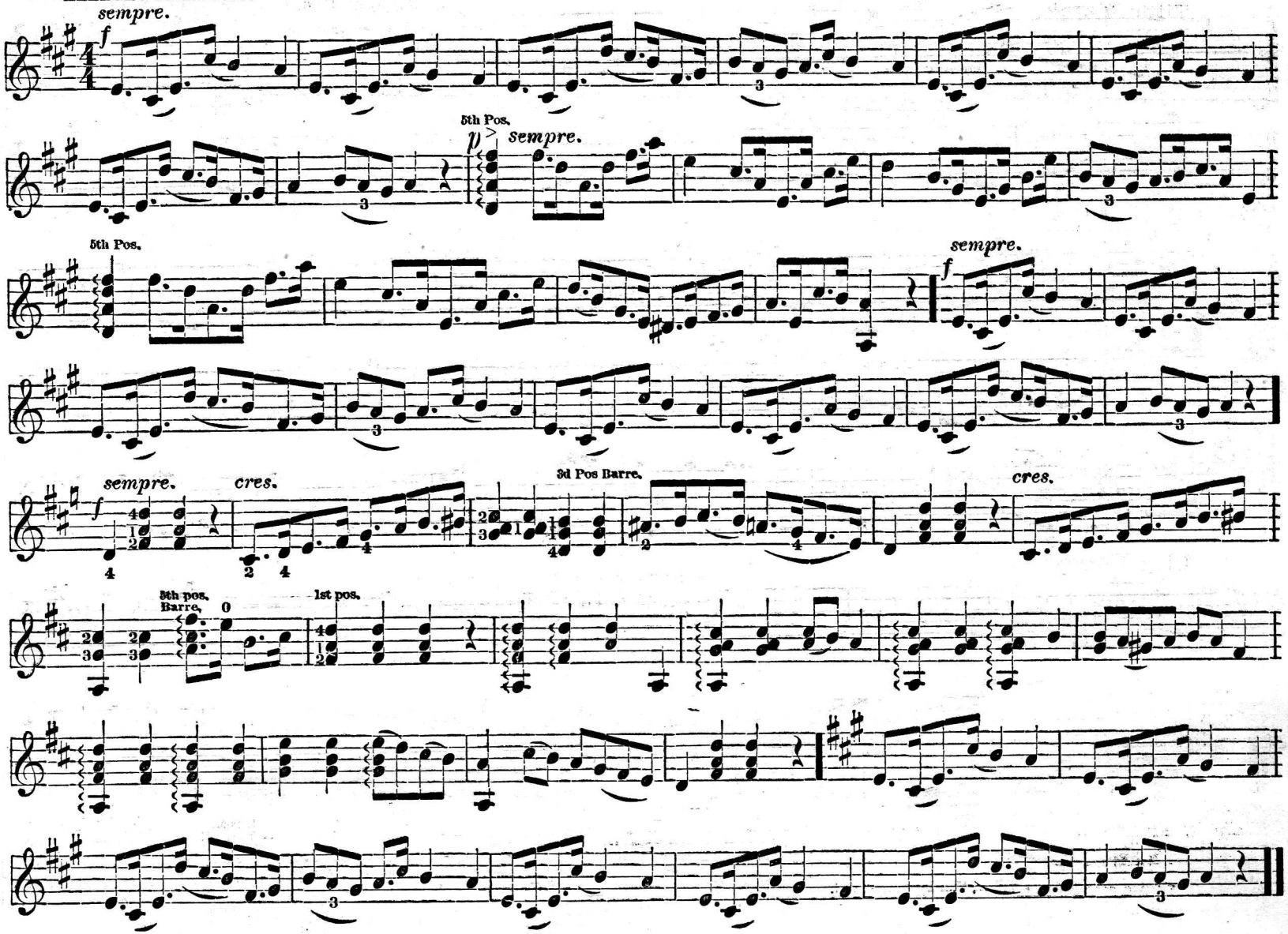
Clog Hornpipe.



Rose Schottische.

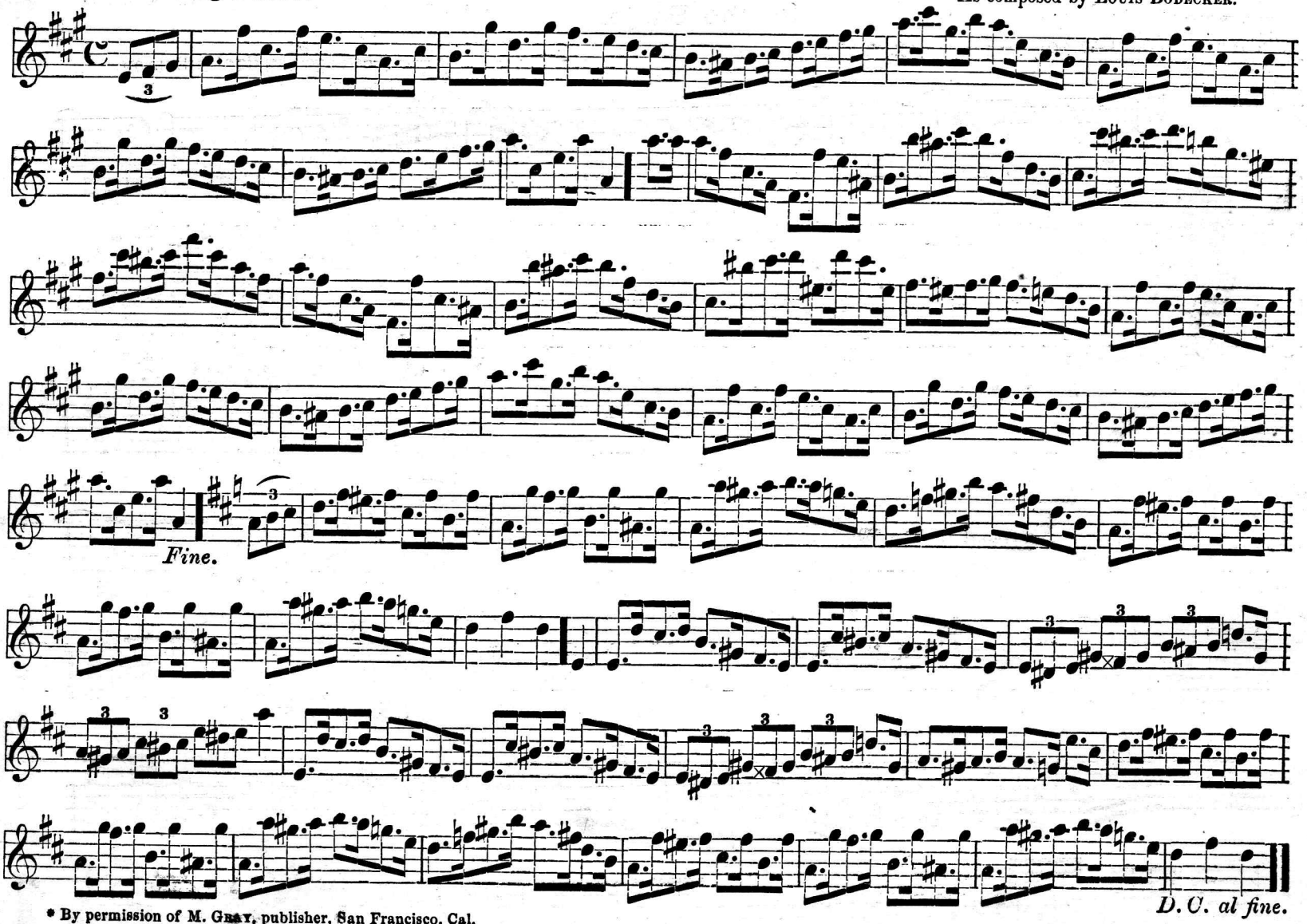
ALLEGRO MAESTOSO.

G. C. D.



Eureka Clog Dance.*

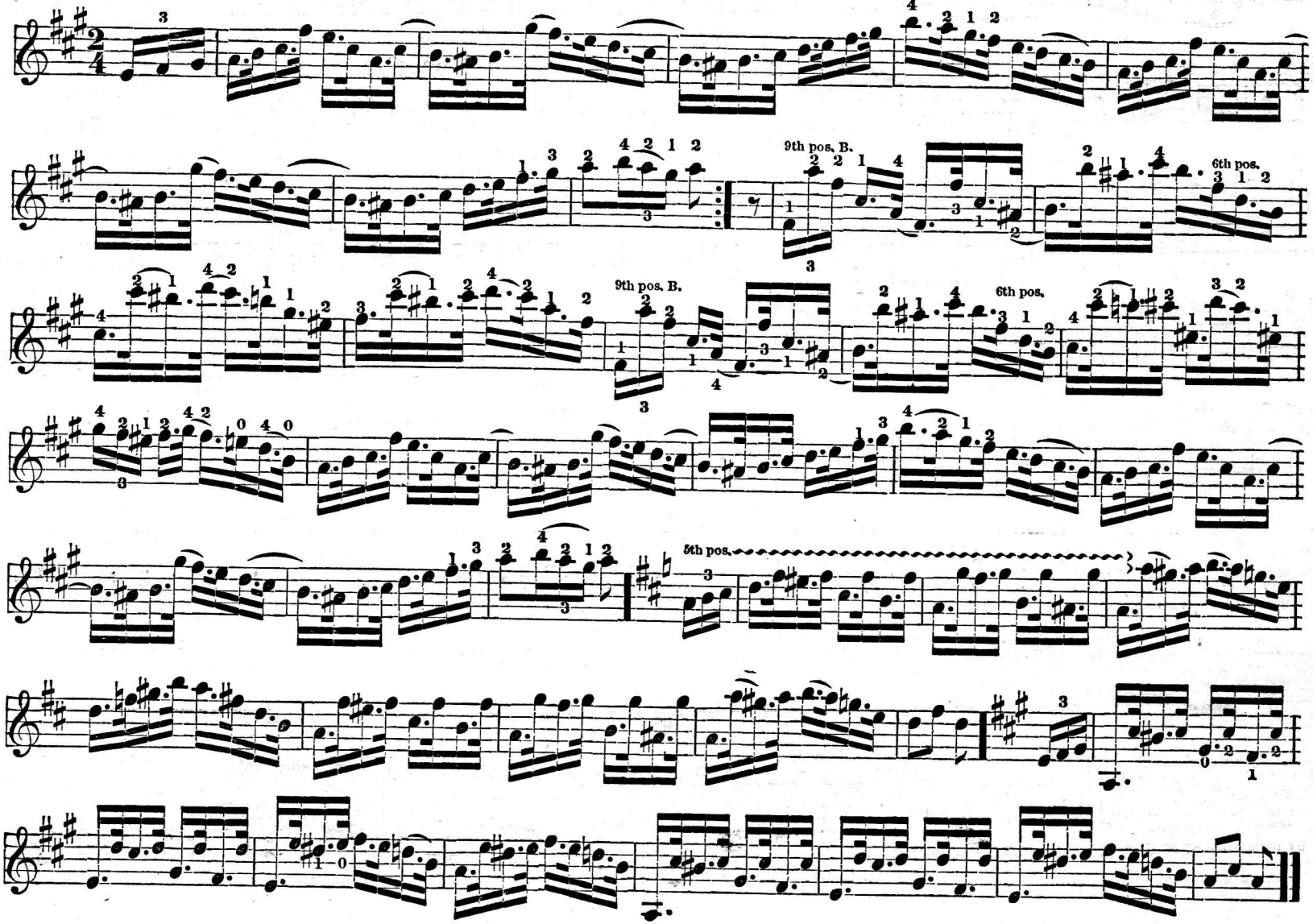
As composed by Louis Bodecker.



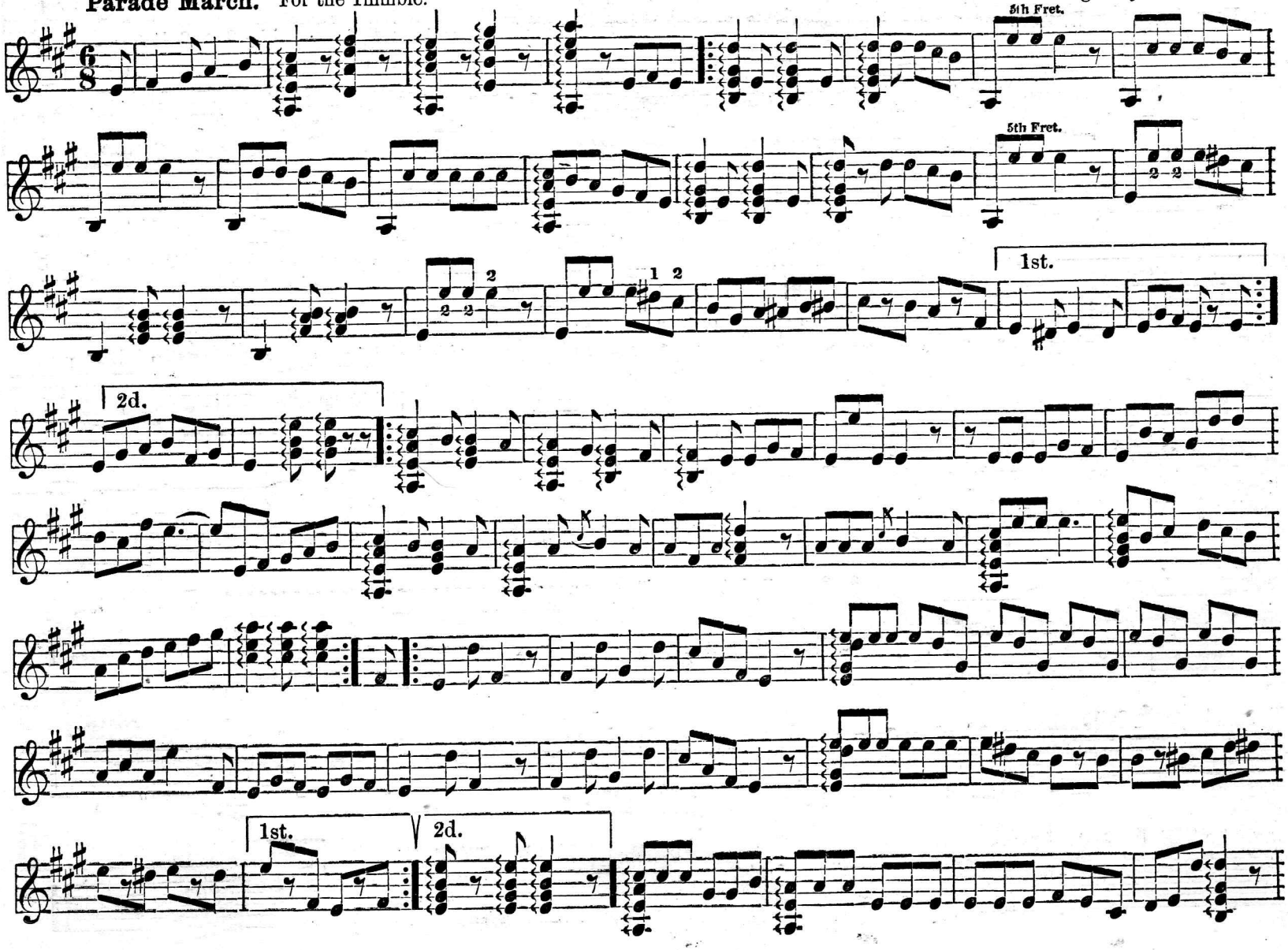
* By permission of M. Gray, publisher, San Francisco, Cal.

Eureka Clog Dance.

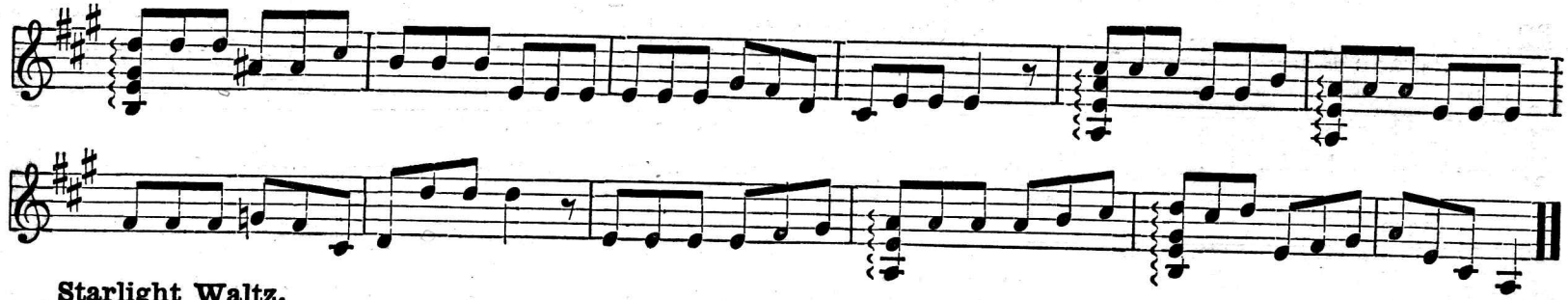
As easily arranged by GEO. C. DOBSON.



Parade March. For the Thimble. Arranged by G. C. D.



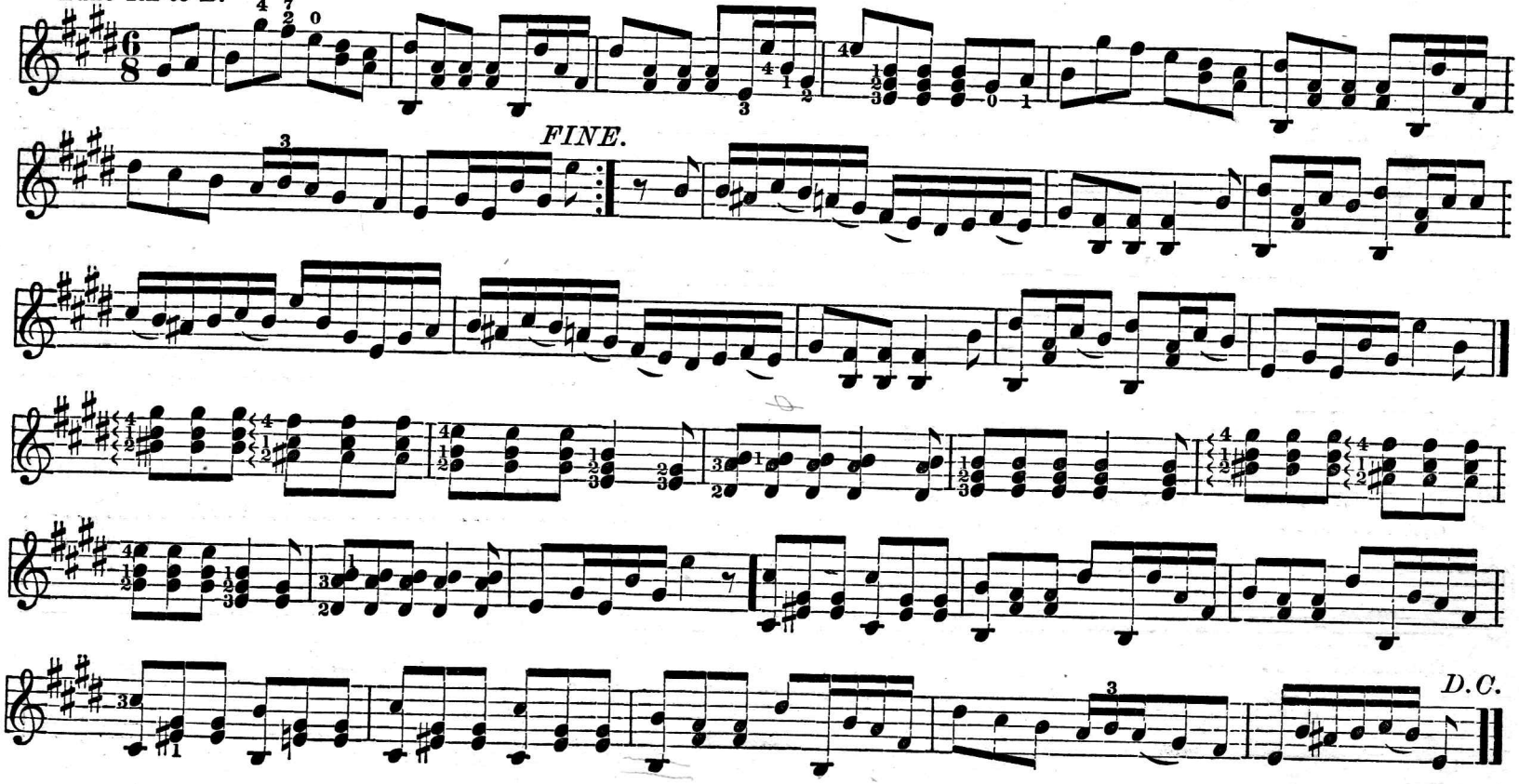
Parade March. Concluded.



Starlight Waltz.

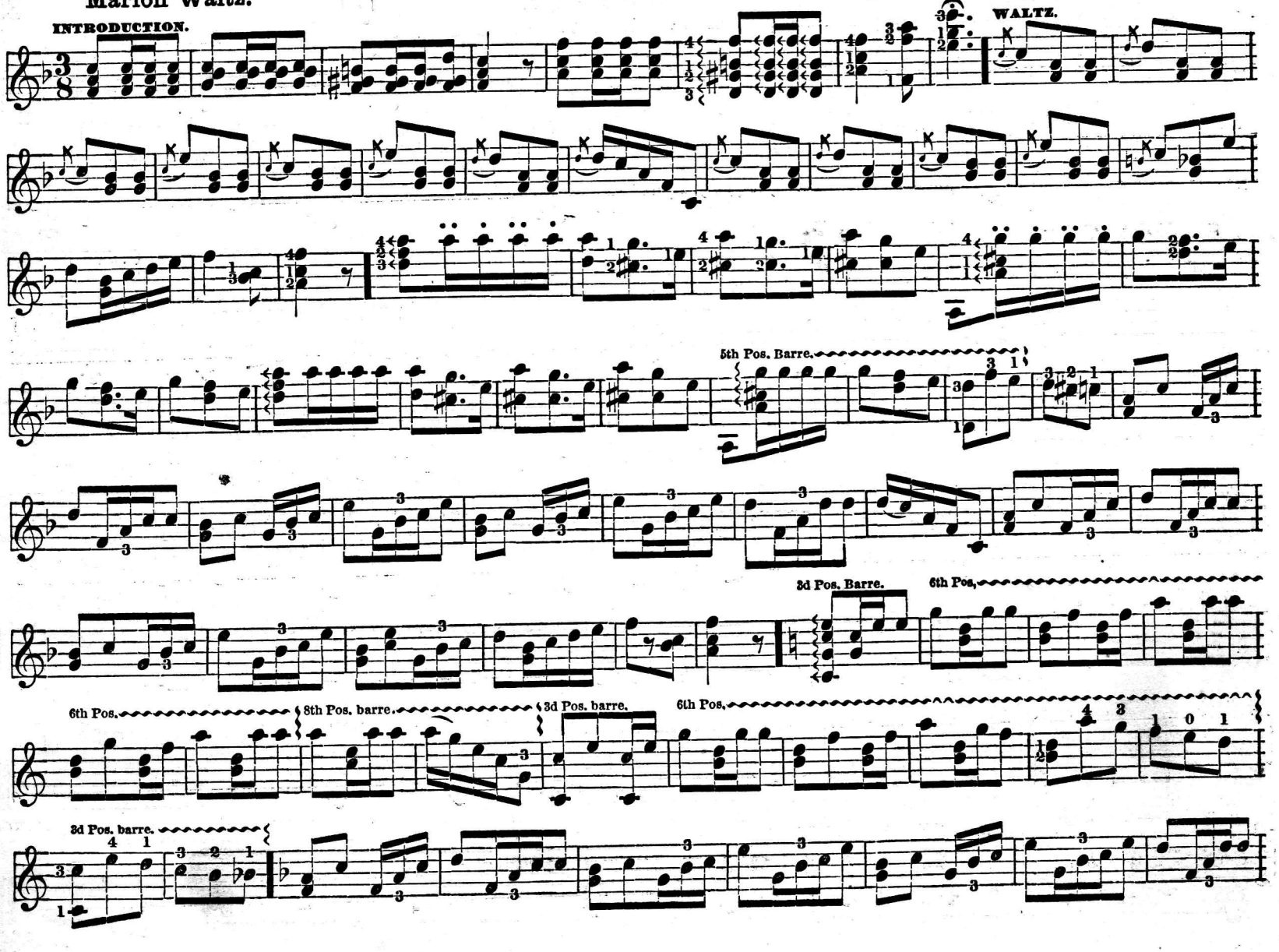
Tune 4th to B.

G. C. D.

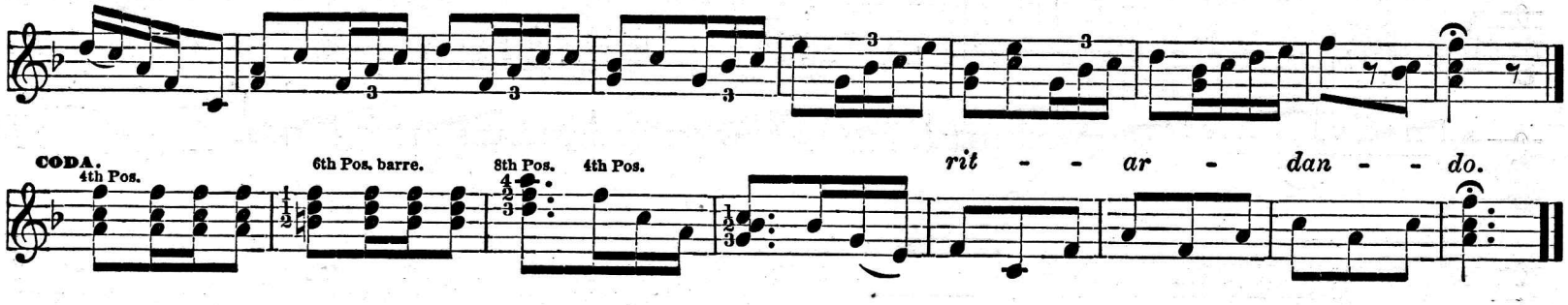


Marion Waltz.

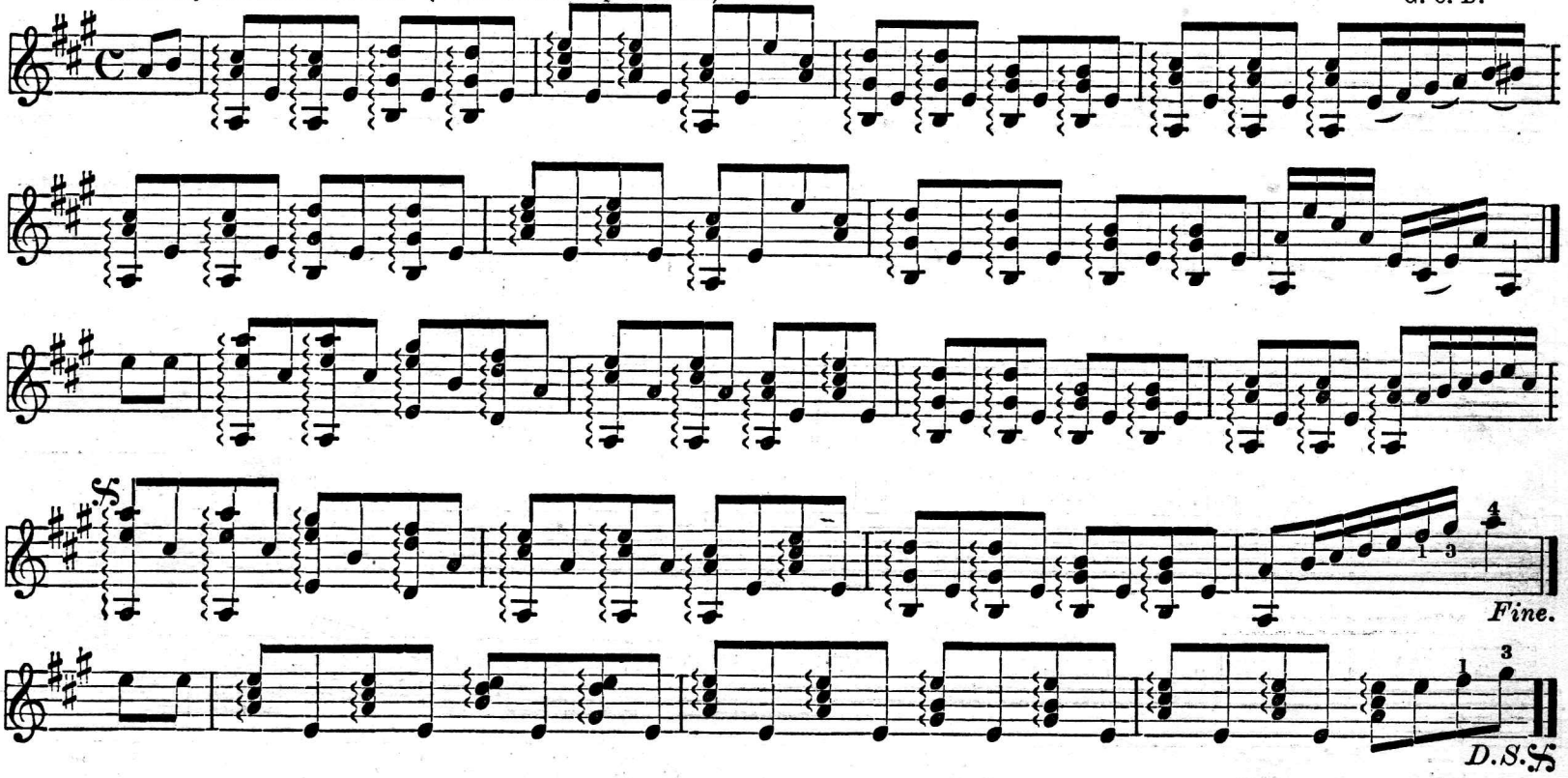
Composed and arranged by GEO. C. DOBSON.



Marion Waltz. Concluded.

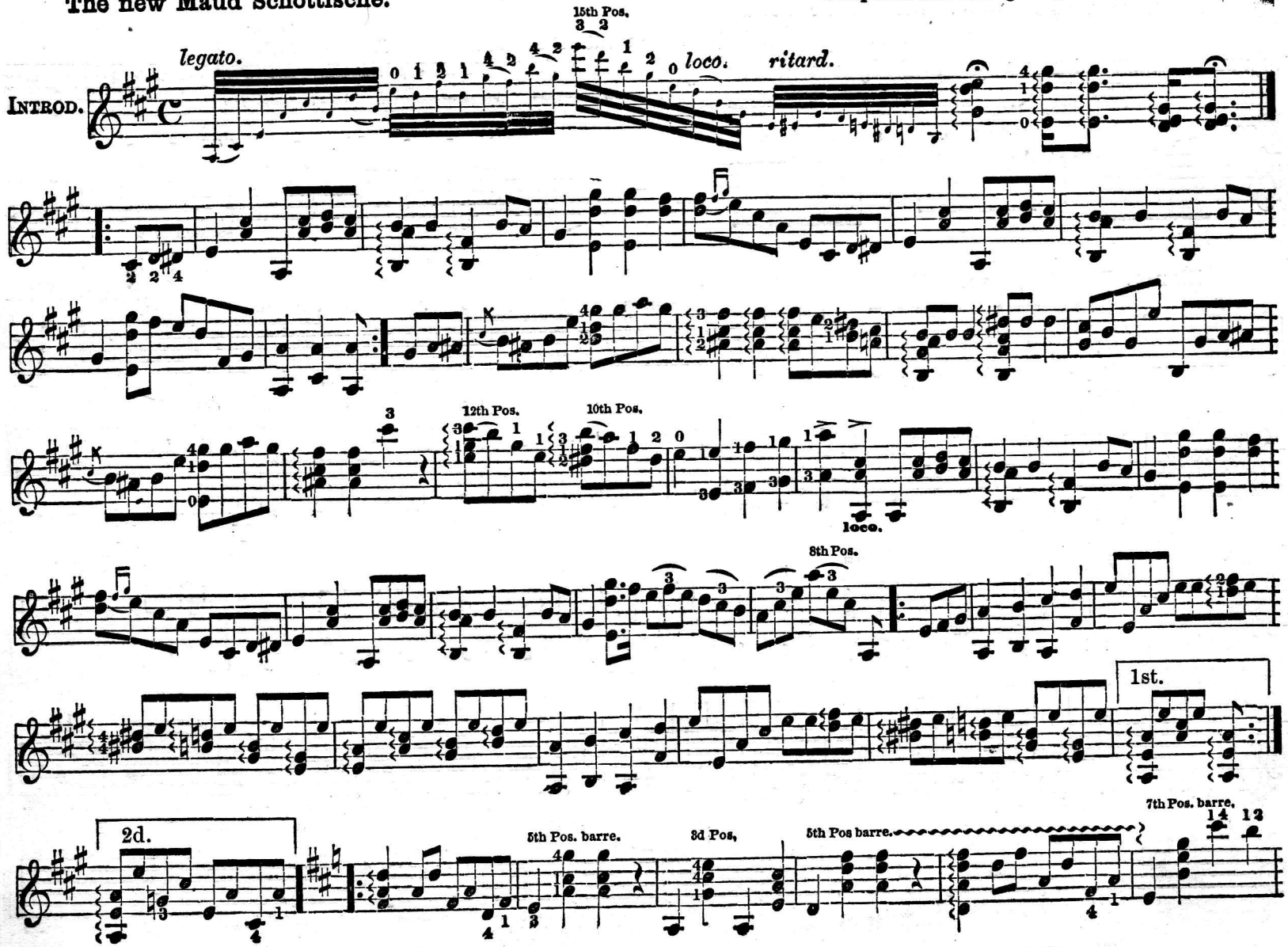


Home, Sweet Home. (With an accompaniment.)

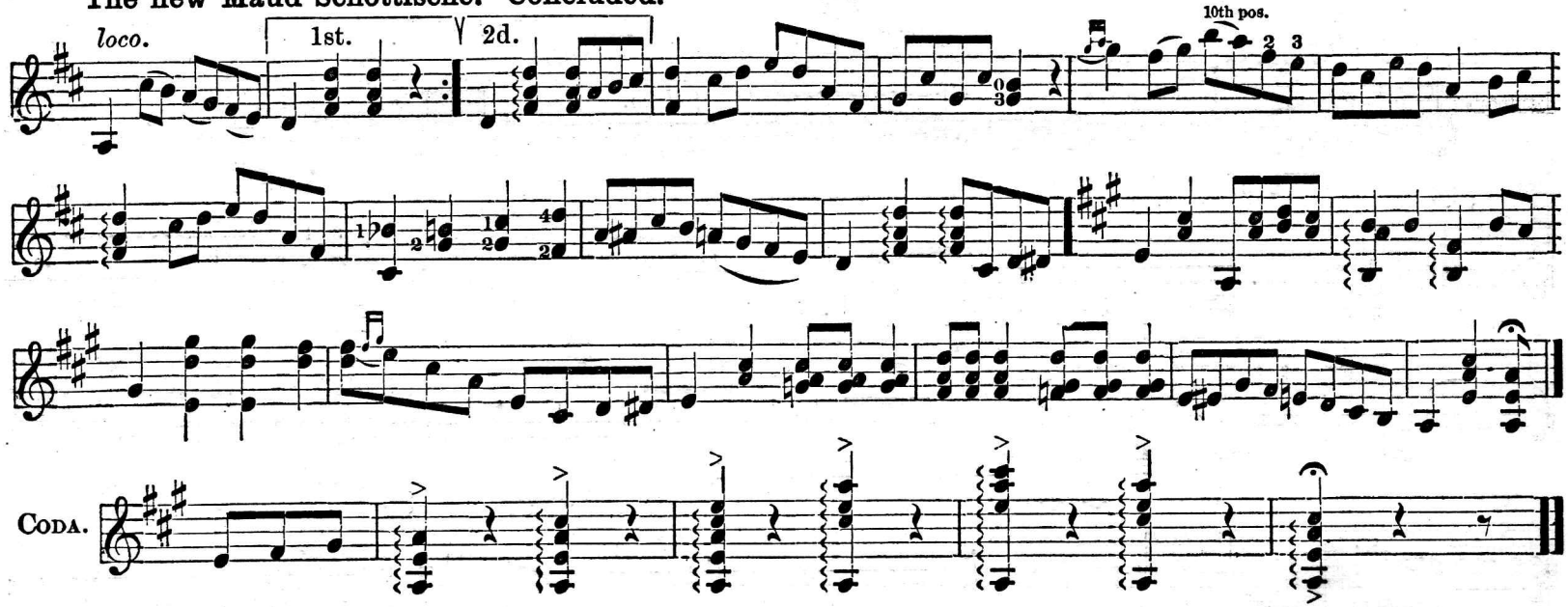


The new Maud Schottische.

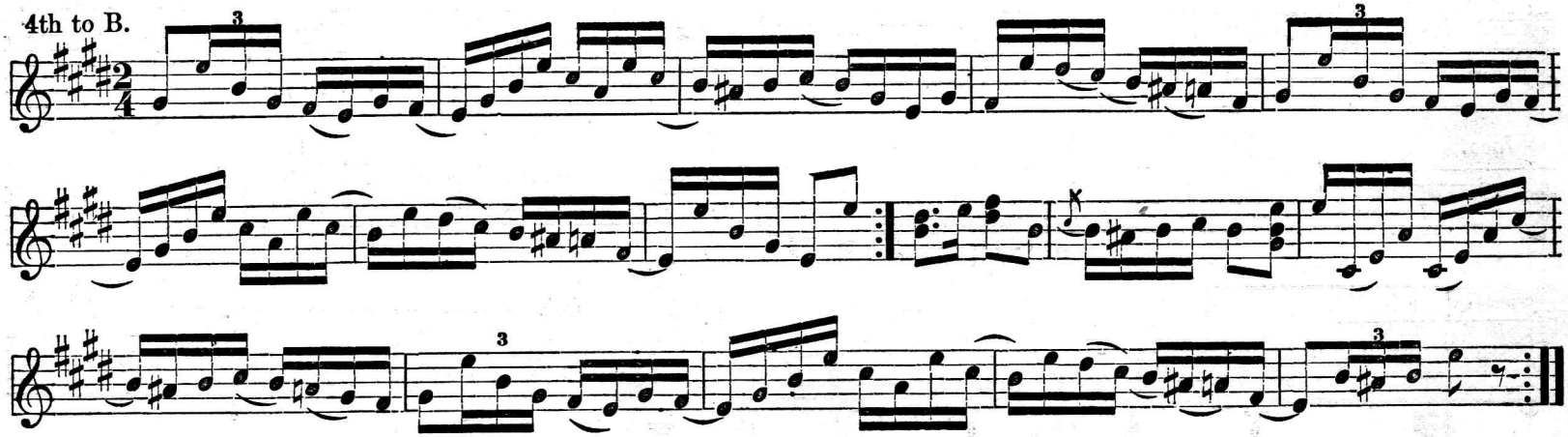
Composed and arranged by GEO. C. DOBSON.



The new Maud Schottische. Concluded.

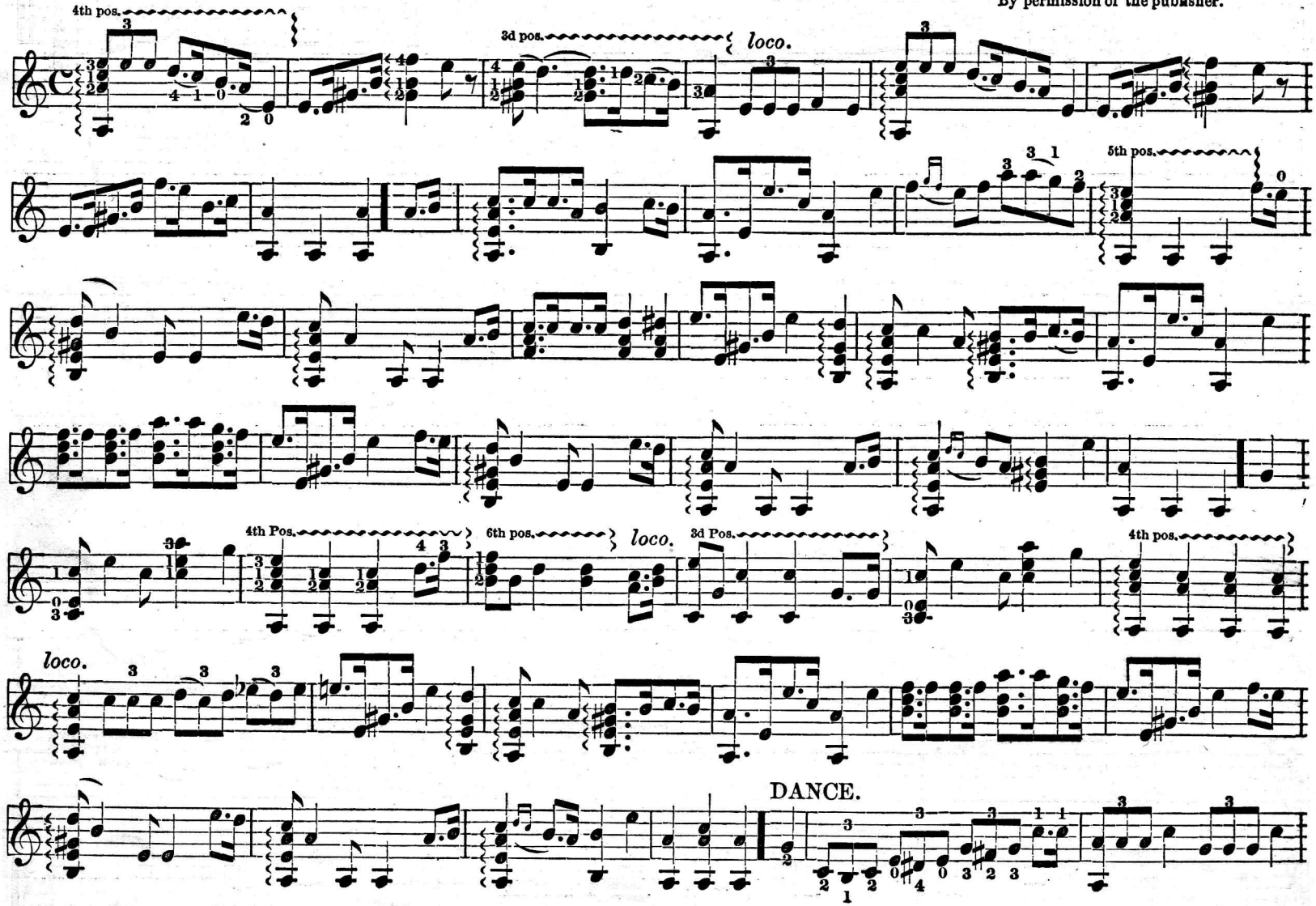


Swanee Jig. G. C. D.

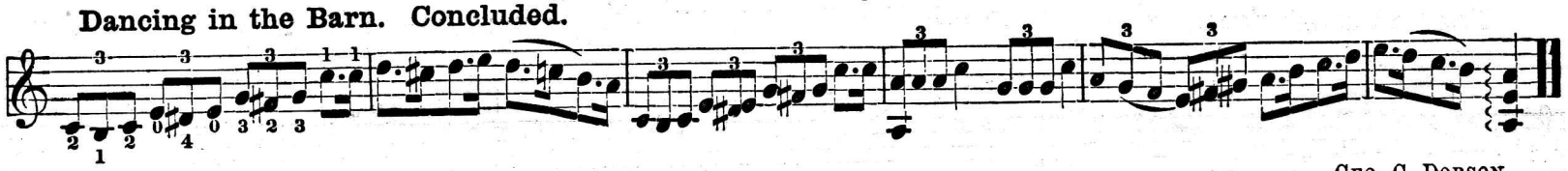


Dancing in the Barn. Music by TOM TURNER.

Arranged for Banjo by GEO. C. DOBSON, for this work.
By permission of the publisher.

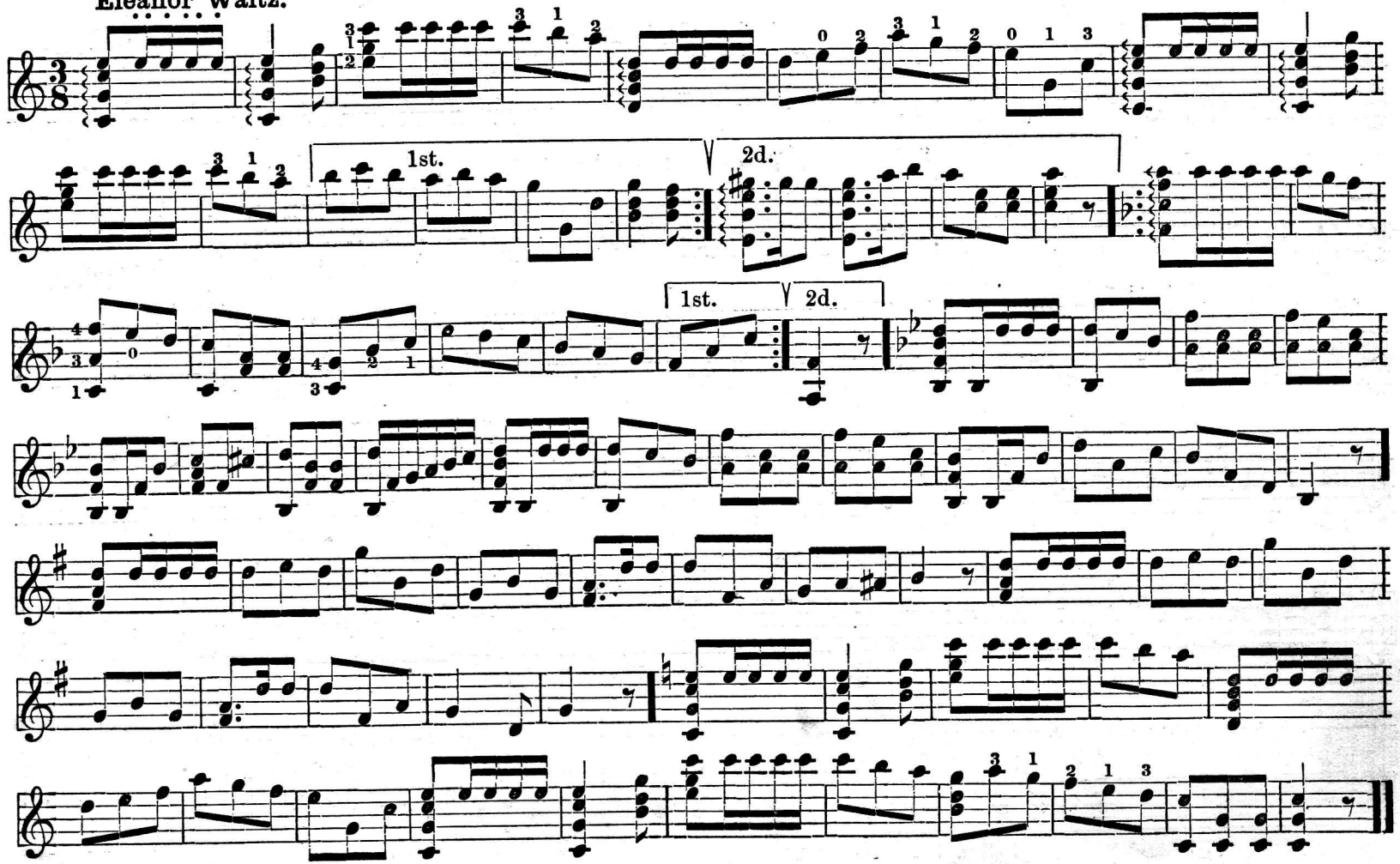


Dancing in the Barn. Concluded.



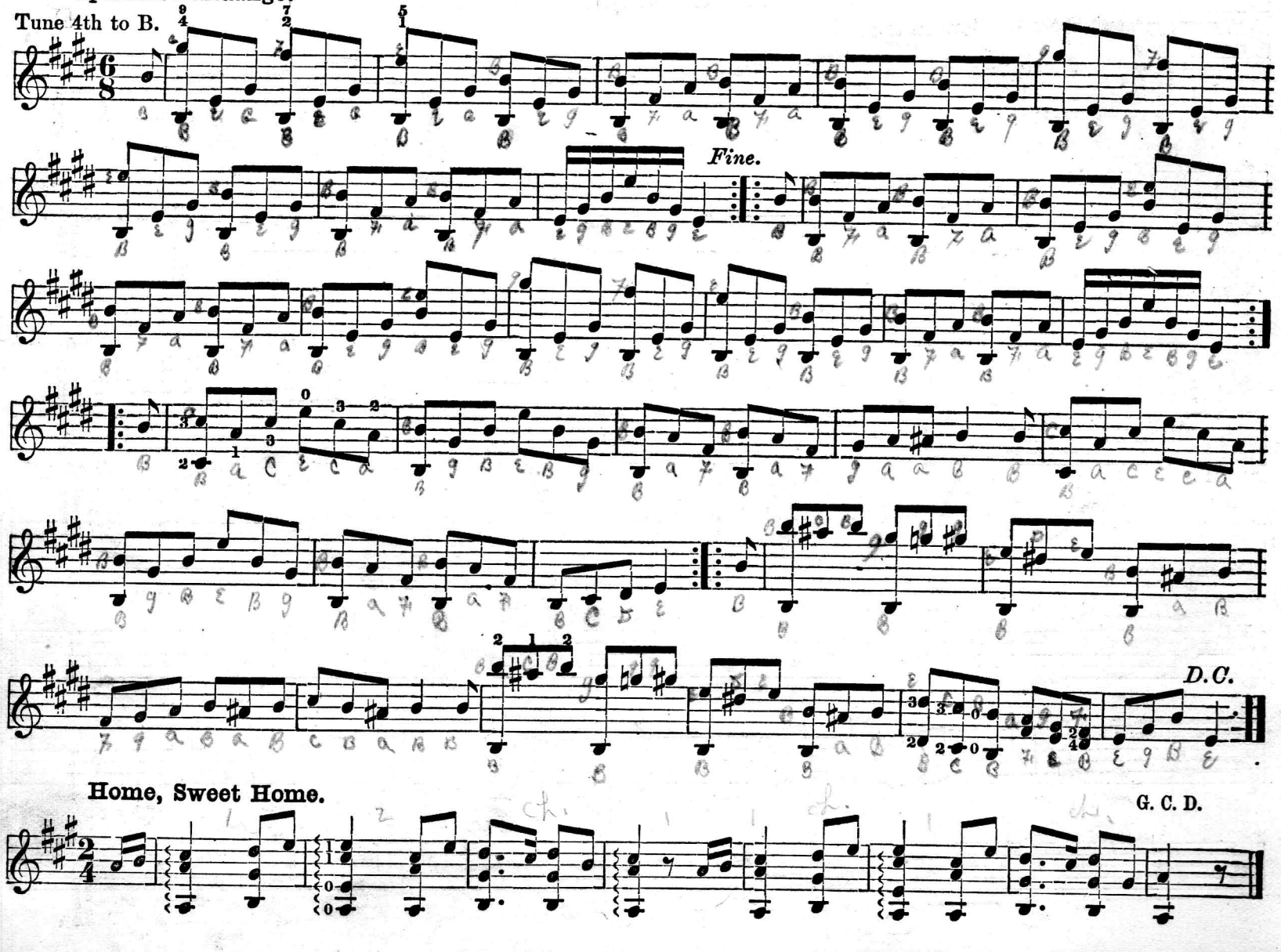
Eleanor Waltz.

GEO. C. DOBSON.



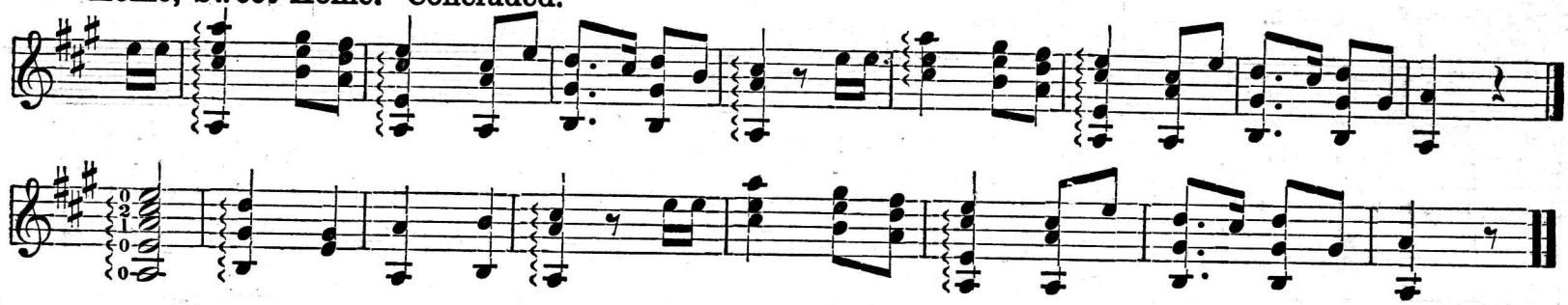
Spanish Fandango.

Tune 4th to B.



Home, Sweet Home.

Home, Sweet Home. Concluded.

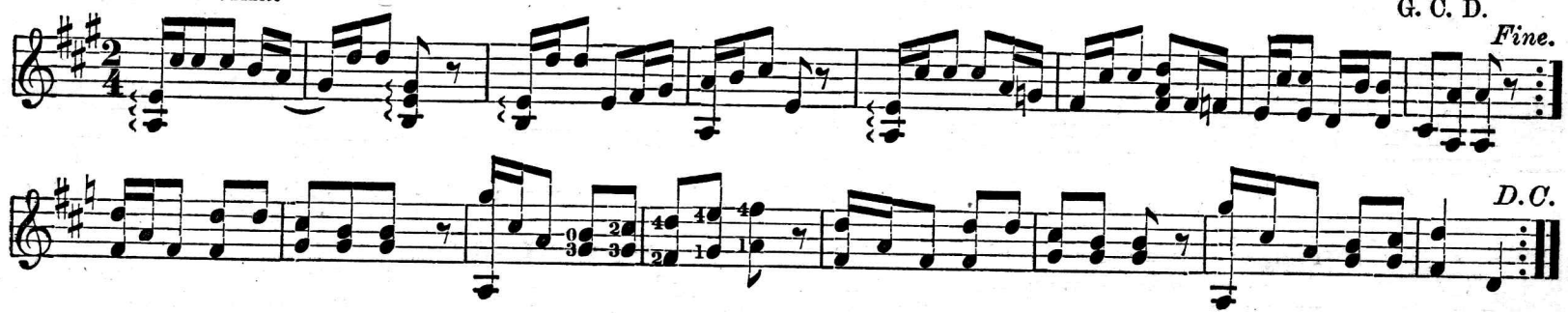


Dazzle Polka.

G. C. D.

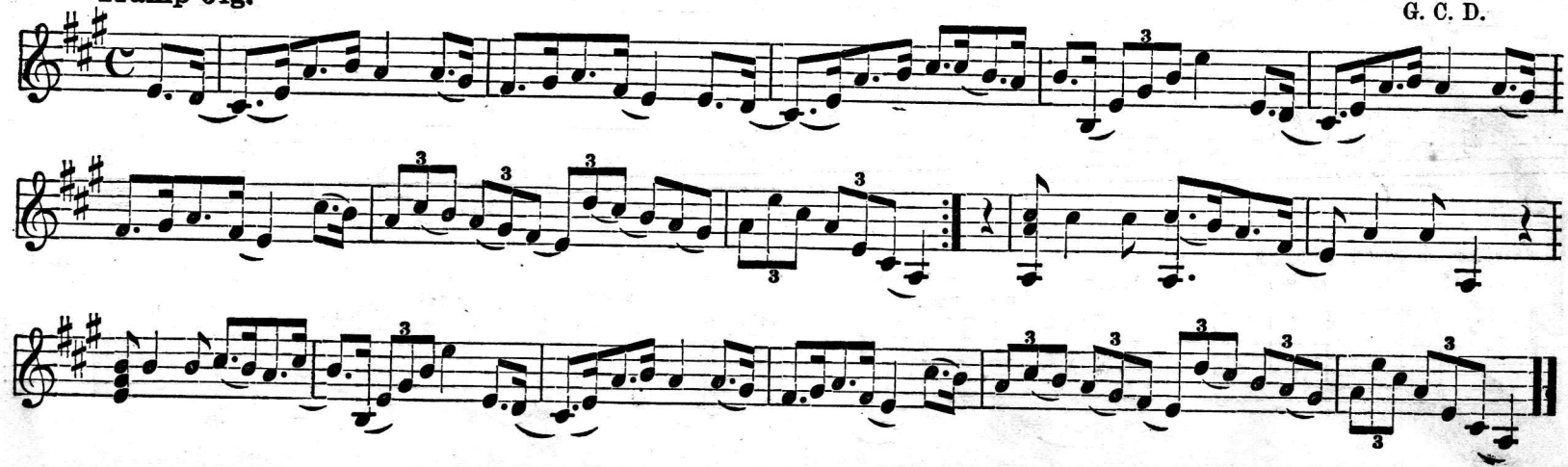
Fine.

D.C.



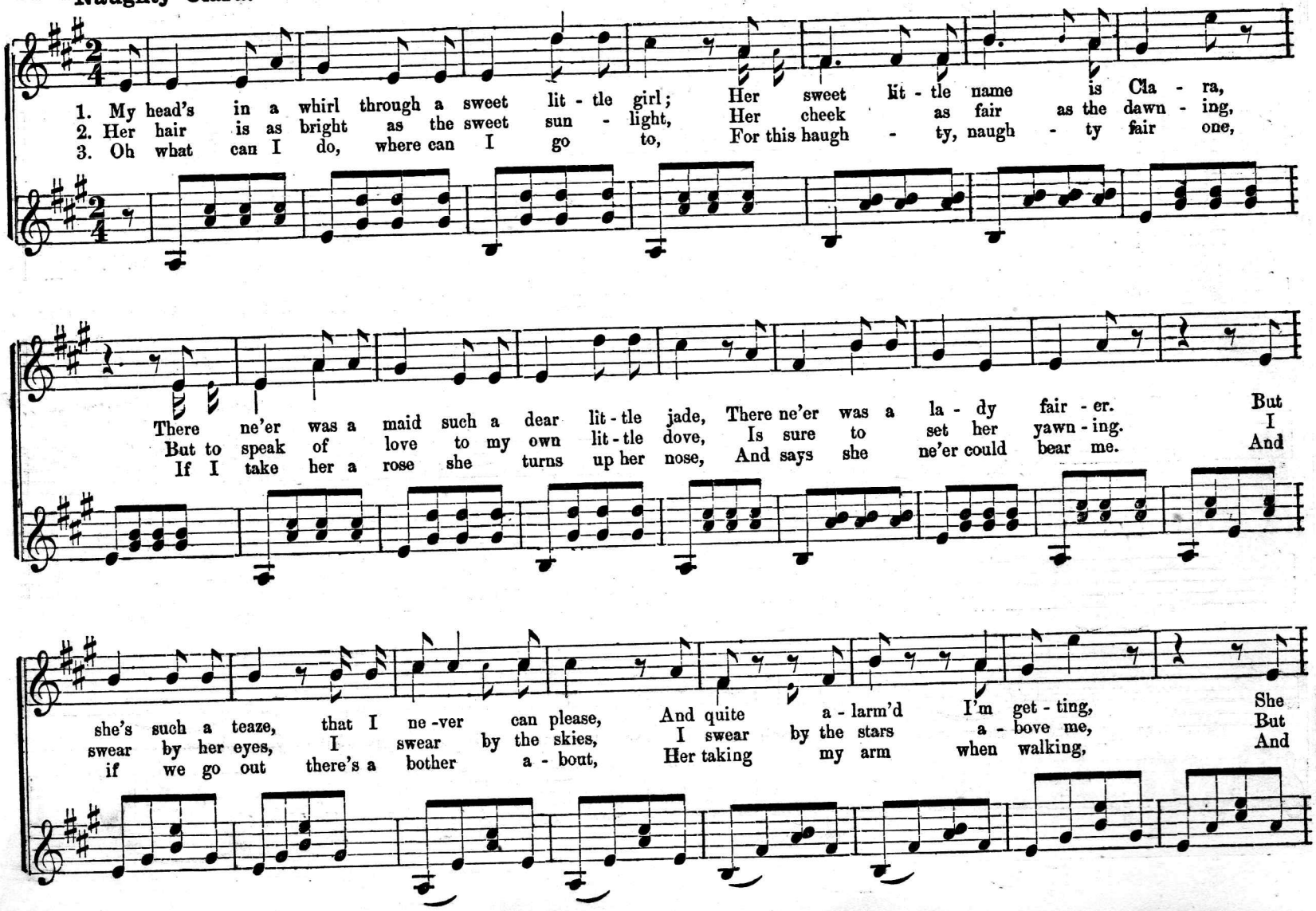
Tramp Jig.

G. C. D.

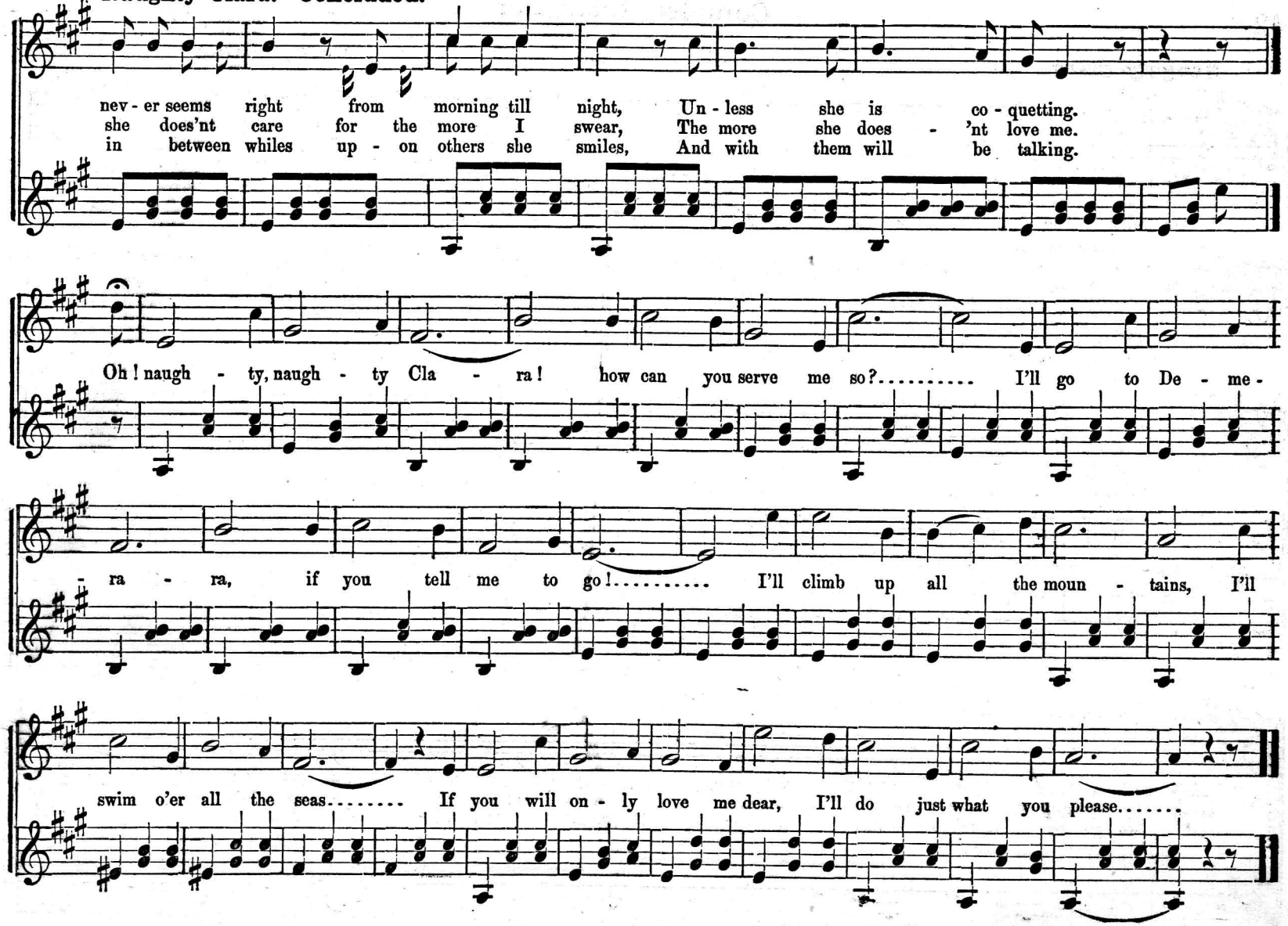


For Banjo by GEO. C. DOBSON.

Naughty Clara.

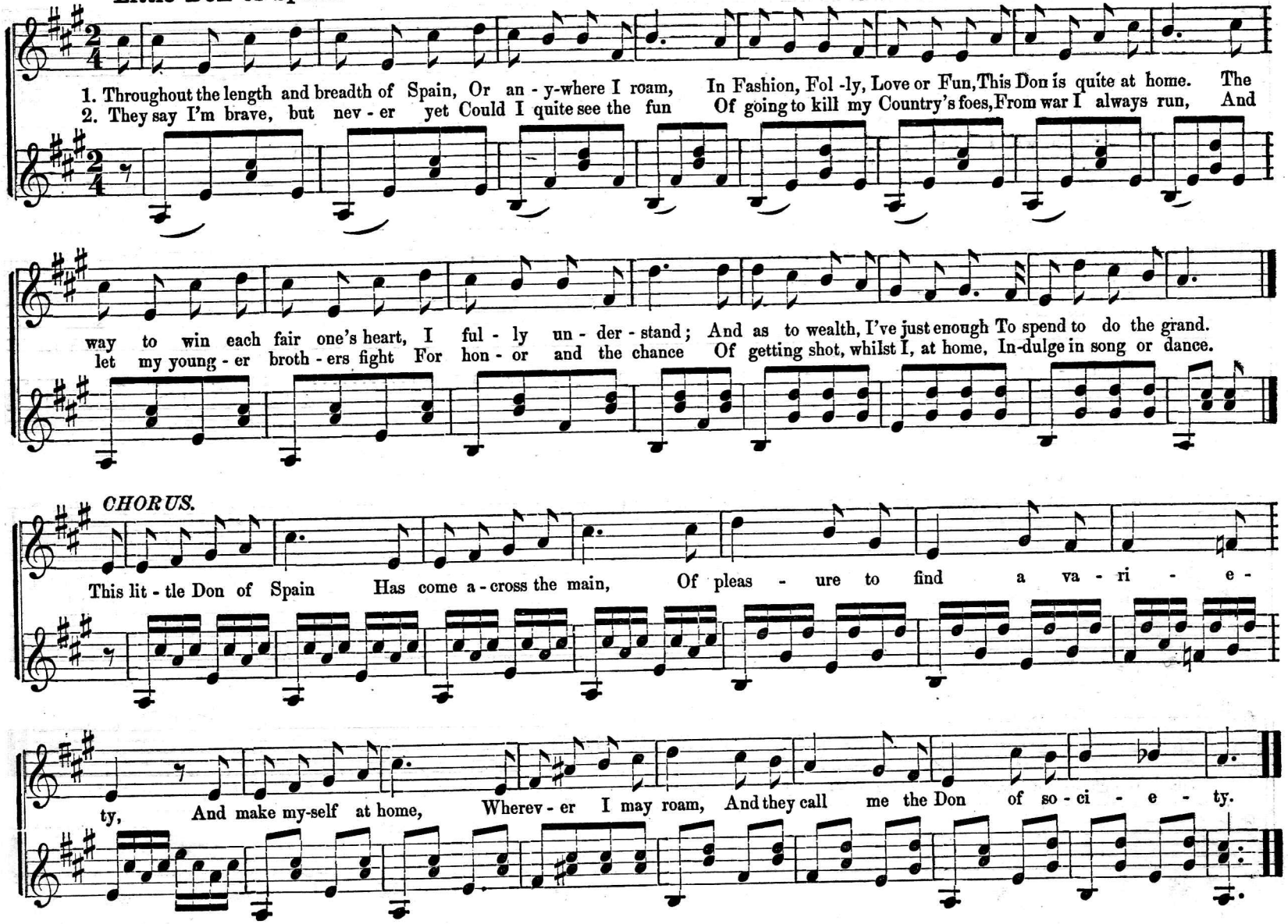

1. My head's in a whirl through a sweet lit - tle girl; Her sweet lit - tle name is Cla - ra,
2. Her hair is as bright as the sweet sun - light, Her cheek as fair as the dawn - ing,
3. Oh what can I do, where can I go to, For this haugh - ty, naugh - ty fair one,
There ne'er was a maid such a dear lit - tle jade, There ne'er was a la - dy fair - er. But
But to speak of love to my own lit - tle dove, Is sure to set her yawn - ing. I
If I take her a rose she turns up her nose, And says she ne'er could bear me. And
she's such a teaze, that I ne - ver can please, And quite a - larm'd I'm get - ting, She
swear by her eyes, I swear by the skies, I swear by the stars a - bove me, But
if we go out there's a bother a - bout, Her taking my arm when walking, And

Naughty Clara. Concluded.


nev - er seems right from morning till night, Un - less she is co - quetting.
she does'nt care for the more I swear, The more she does - 'nt love me.
in between whiles up - on others she smiles, And with them will be talking.
Oh! naugh - ty, naugh - ty Cla - ra! how can you serve me so?..... I'll go to De - me -
- ra - ra, if you tell me to go!..... I'll climb up all the moun - tains, I'll
swim o'er all the seas..... If you will on - ly love me dear, I'll do just what you please.....

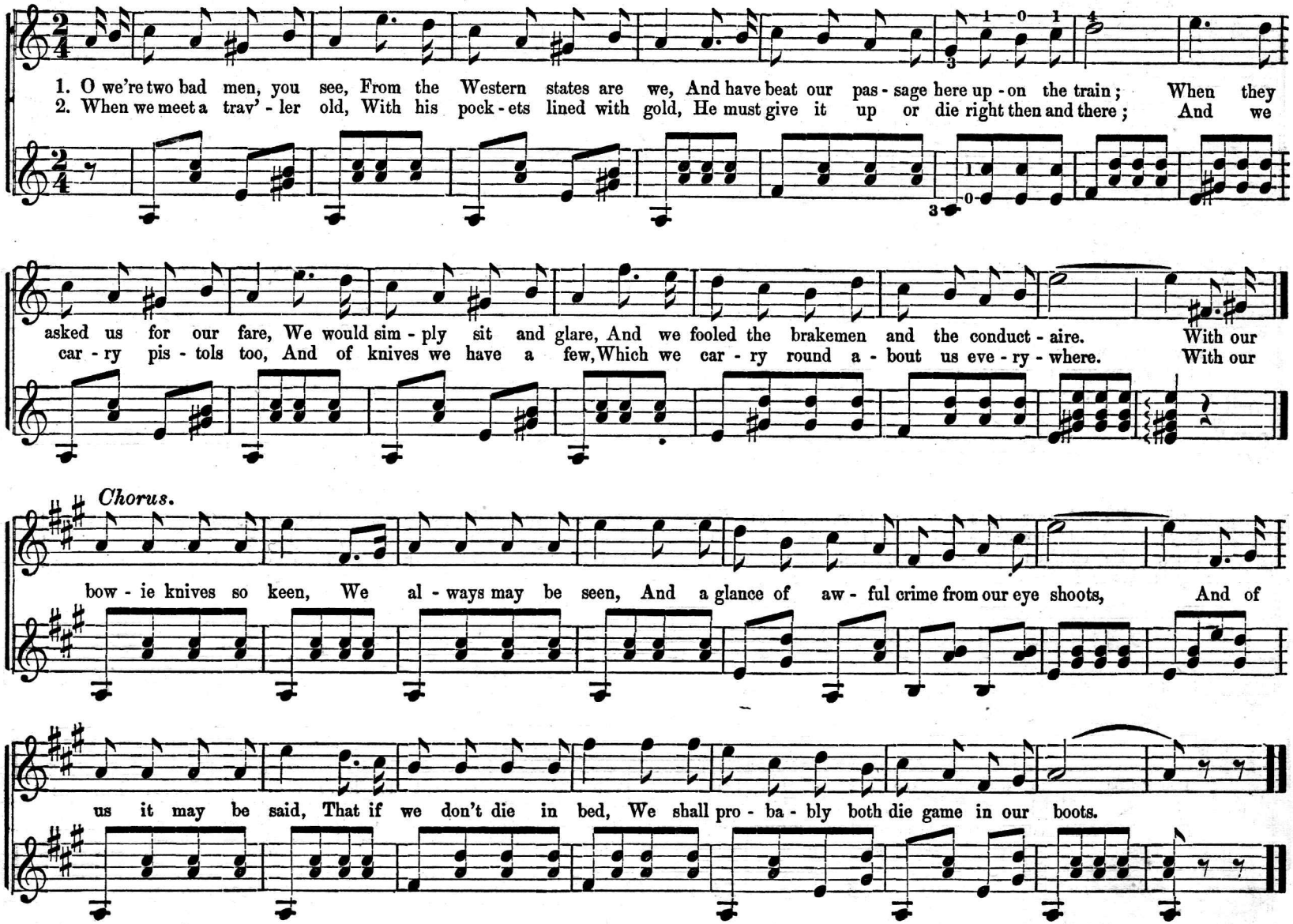
Little Don of Spain.

For Banjo by GEO. C. DOBSON.


1. Throughout the length and breadth of Spain, Or an - y-where I roam, In Fashion, Fol -ly, Love or Fun, This Don is quite at home. The
2. They say I'm brave, but nev - er yet Could I quite see the fun Of going to kill my Country's foes, From war I always run, And
way to win each fair one's heart, I ful - ly un - der - stand; And as to wealth, I've just enough To spend to do the grand.
let my young - er broth - ers fight For hon - or and the chance Of getting shot, whilst I, at home, In-dulge in song or dance.
CHORUS.
This lit - tle Don of Spain Has come a - cross the main, Of pleas - ure to find a va - ri - e -
ty, And make my-self at home, Wherev - er I may roam, And they call me the Don of so - ci - e - ty.

Two Bad Men.

Arranged for Banjo by GEO. C. DOBSON.


1. O we're two bad men, you see, From the Western states are we, And have beat our pas - sage here up - on the train; When they
2. When we meet a trav' - ler old, With his pock - ets lined with gold, He must give it up or die right then and there; And we
asked us for our fare, We would sim - ply sit and glare, And we fooled the brakemen and the conduct - aire. With our
car - ry pis - tols too, And of knives we have a few, Which we car - ry round a - bout us eve - ry - where. With our
Chorus.
bow - ie knives so keen, We al - ways may be seen, And a glance of aw - ful crime from our eye shoots, And of
us it may be said, That if we don't die in bed, We shall pro - ba - bly both die game in our boots.

I'se gwine to leave old Dixie. (Companion to "I'se gwine back to Dixie.")

Words by GEO. COOPER. For Banjo by GEO. C. DOBSON. Music by C. A. WHITE. Author of "The old home aint what it used to be," &c.

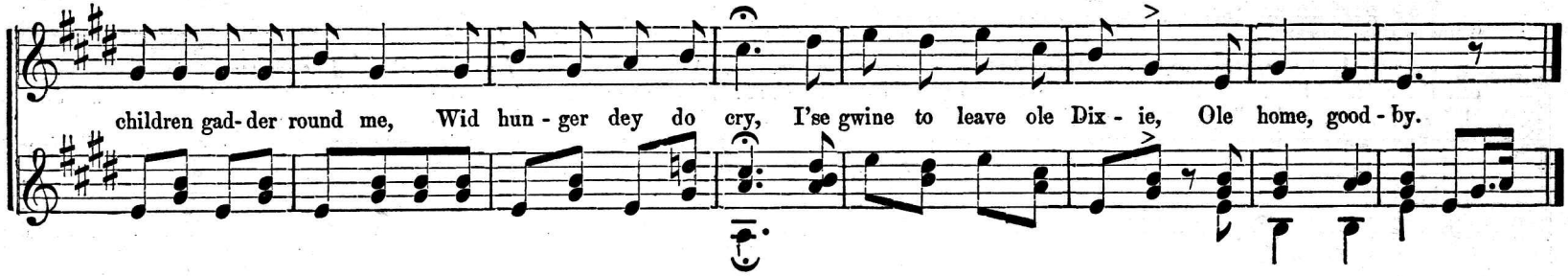
1. I'se gwine to leave ole Dix - ie, De times are git - tin bad, De fields am all de - sert - ed, De ole man's heart am sad;
2. I'se gwine to leave ole Dix - ie, It's here I'd like to stay, And rest dese bones so wea - ry, When called from earth a - way;
3. I'se gwine to leave ole Dix - ie, De good ole days am gone; Now eb - ery-where I wan - der, It all am sad and lone;
4. I'se gwiae to leave ole Dix - ie, But dar my heart I leave; Wid hun - ger and mis - for - tune My wife and chil - len grieve;

I'd neb - ber quit de ole home, But here I'd starve and die, It breaks my heart to leave you, Old home, good - by!
But all am gone to ru - in, And I am forced to fly, My tears for you are fall - ing, Old home, good - by!
De children gad - der round me, Wid hun - ger dey do cry, I neb - er more shall see you, Old home, good - by!
Whar I was once so hap - py, I now can on - ly sigh, I'm leav - in you for - eb - er, Old home, good - by!

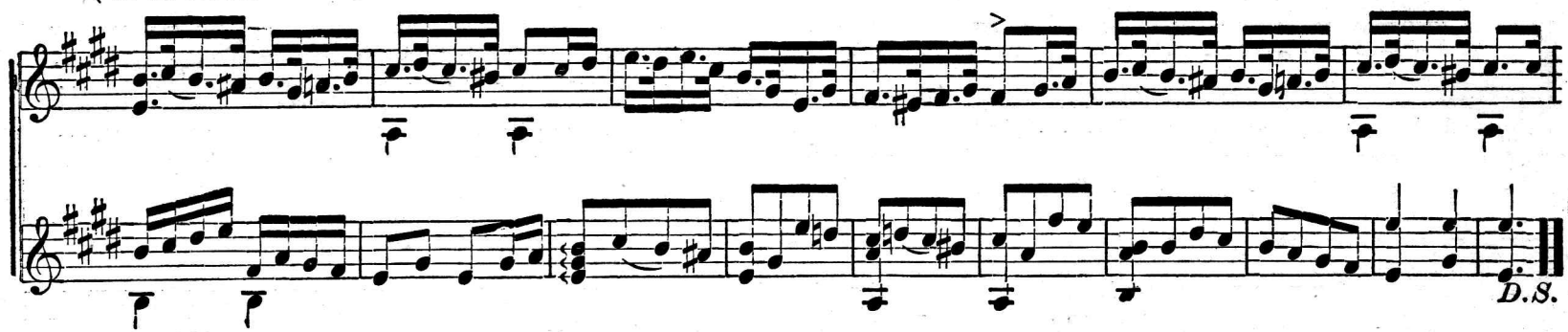
CHORUS.

I'se gwine to leave ole Dix - ie's land, It breaks my heart to leave dis home,..... But de

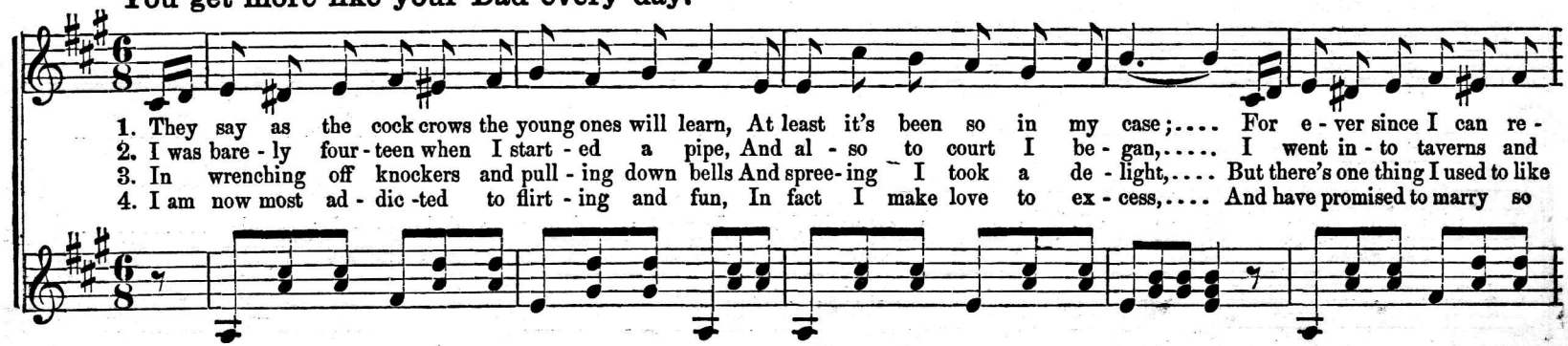
I'se gwine to leave old Dixie. Concluded.



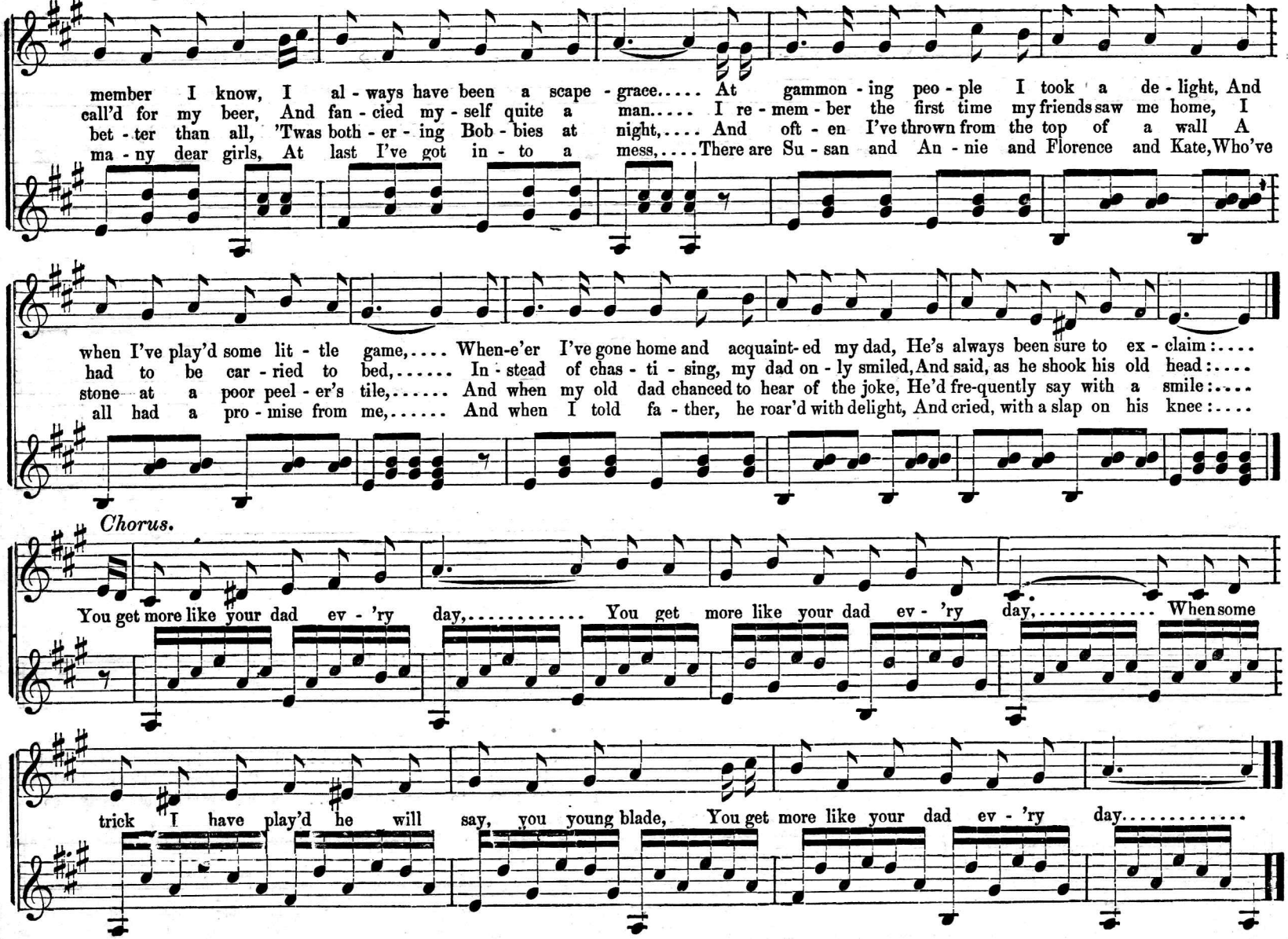
(On the road to Kansas.)



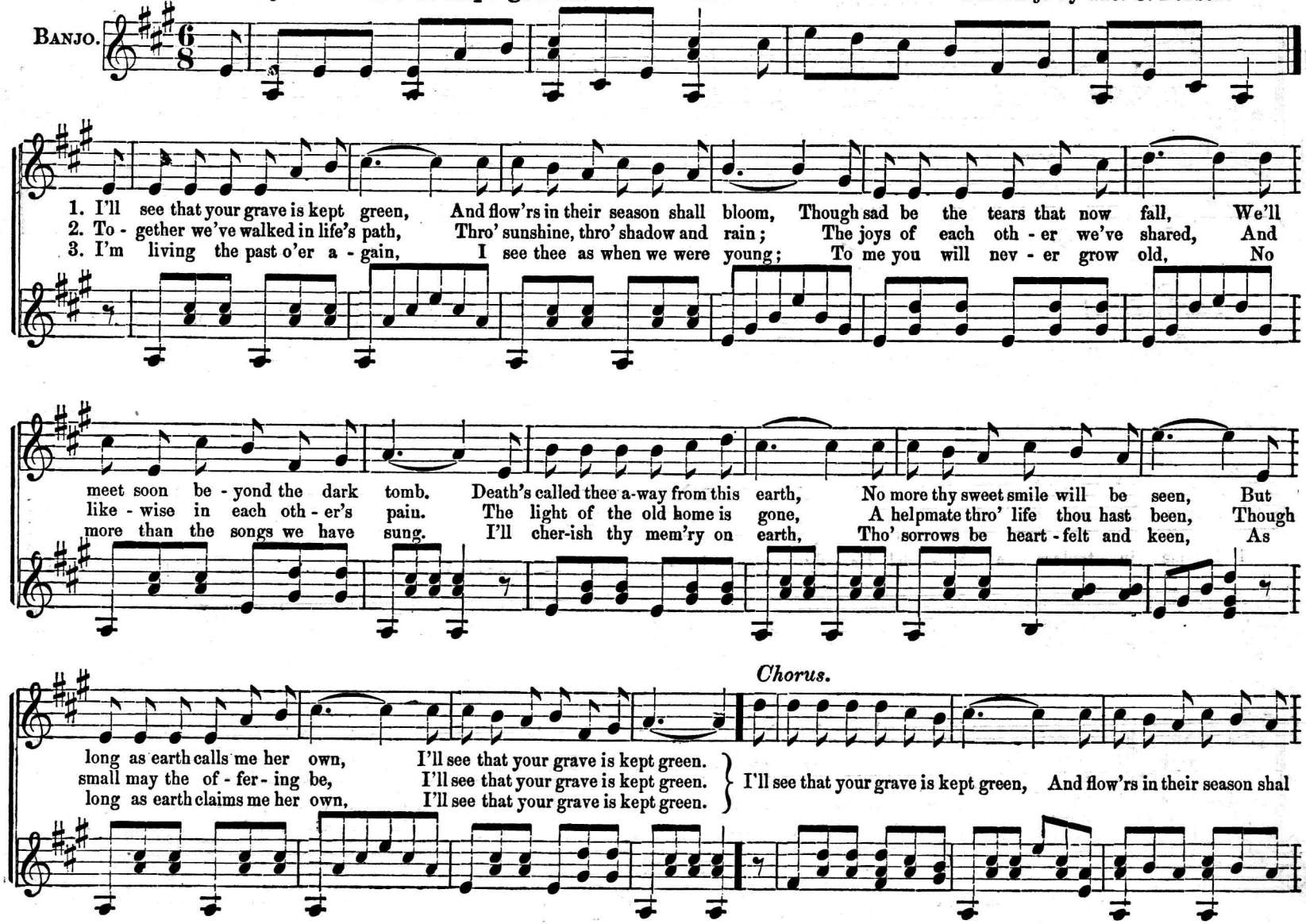
You get more like your Dad every day.


1. They say as the cock crows the young ones will learn, At least it's been so in my case;.... For e - ver since I can re -
2. I was bare - ly four - teen when I start - ed a pipe, And al - so to court I be - gan,..... I went in - to taverns and
3. In wrenching off knockers and pull - ing down bells And spree- ing I took a de - light,.... But there's one thing I used to like
4. I am now most ad - dic -ted to flirt - ing and fun, In fact I make love to ex - cess,.... And have promised to marry so

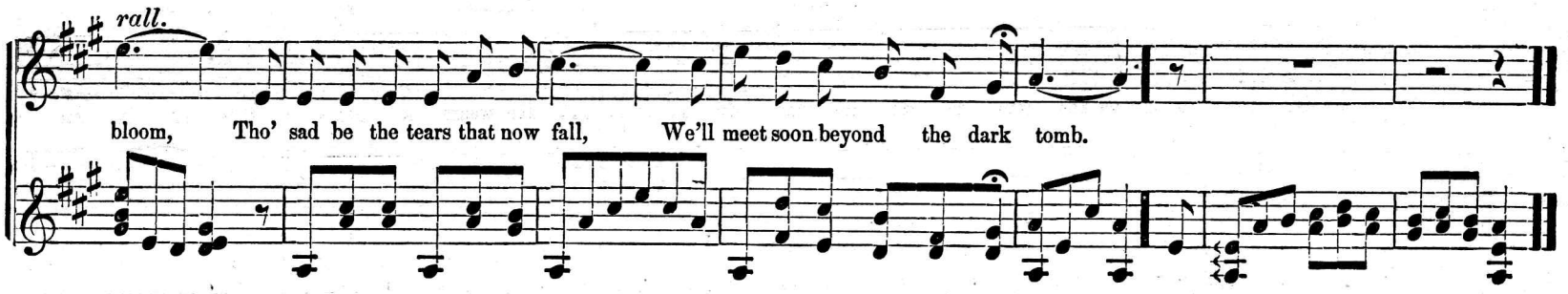
You get more like your Dad every day. Concluded.


member I know, I al - ways have been a scape - grace..... At gammon - ing peo - ple I took a de - light, And
call'd for my beer, And fan - cied my - self quite a man..... I re - mem - ber the first time my friends saw me home, I
bet - ter than all, 'Twas both - er - ing Bob - bies at night,.... And oft - en I've thrown from the top of a wall A
ma - ny dear girls, At last I've got in - to a mess,....There are Su - san and An - nie and Florence and Kate, Who've
when I've play'd some lit - tle game,.... When-e'er I've gone home and acquaint- ed my dad, He's always been sure to ex - claim:....
had to be car - ried to bed,..... In - stead of chas - ti - sing, my dad on - ly smiled, And said, as he shook his old head:....
stone at a poor peel - er's tile,..... And when my old dad chanced to hear of the joke, He'd fre-quently say with a smile:....
all had a pro - mise from me,..... And when I told fa - ther, he roar'd with delight, And cried, with a slap on his knee:....
Chorus.
You get more like your dad ev - 'ry day,..... You get more like your dad ev - 'ry day,..... When some
trick I have play'd he will say, you young blade, You get more like your dad ev - 'ry day.....

I'll see that your Grave is kept green. C. A. WHITE. For Banjo by GEO. C. DOBSON.

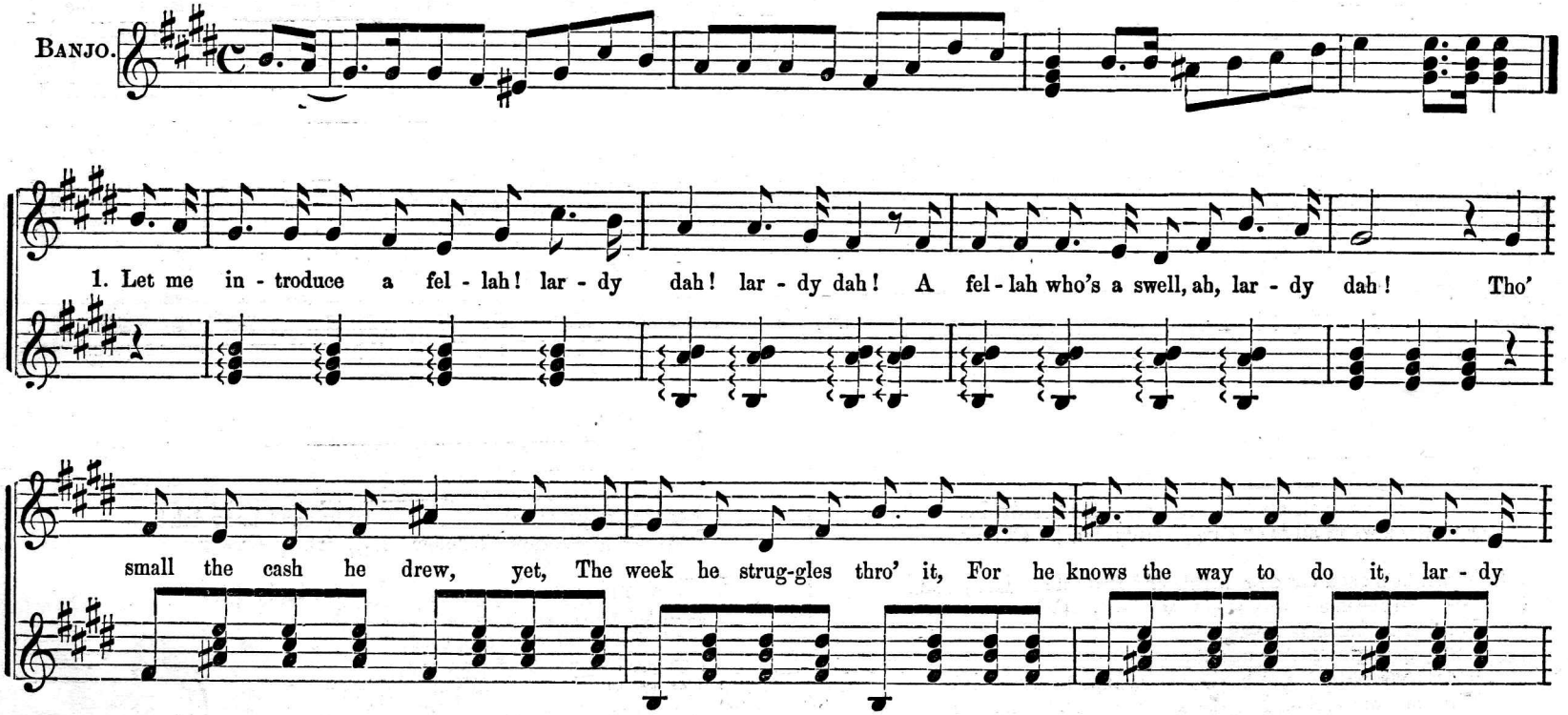

BANJO.
1. I'll see that your grave is kept green, And flow'rs in their season shall bloom, Though sad be the tears that now fall, We'll
2. To - gether we've walked in life's path, Thro' sunshine, thro' shadow and rain; The joys of each oth - er we've shared, And
3. I'm living the past o'er a - gain, I see thee as when we were young; To me you will nev - er grow old, No
meet soon be - yond the dark tomb. Death's called thee a-way from this earth, No more thy sweet smile will be seen, But
like - wise in each oth - er's pain. The light of the old home is gone, A helpmate thro' life thou hast been, Though
more than the songs we have sung. I'll cher-ish thy mem'ry on earth, Tho' sorrows be heart - felt and keen, As
Chorus.
long as earth calls me her own, I'll see that your grave is kept green.
small may the of - fer - ing be, I'll see that your grave is kept green.
long as earth claims me her own, I'll see that your grave is kept green.
I'll see that your grave is kept green, And flow'rs in their season shal

I'll see that your Grave is kept green. Concluded.

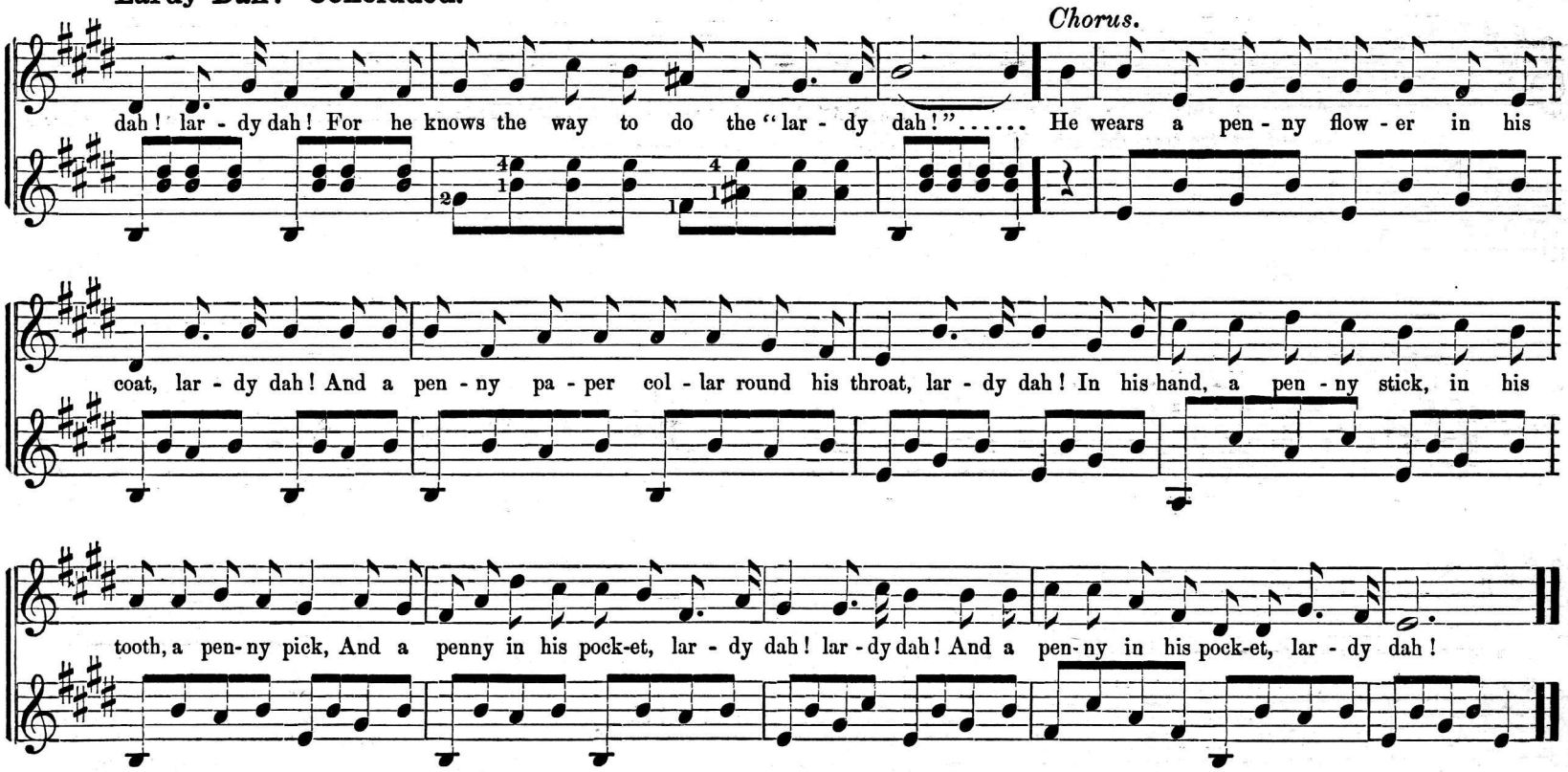


Lardy Dah!

Arranged for Banjo by GEO. C. DOBSON.


BANJO.
1. Let me in - troduce a fel - lah! lar - dy dah! lar - dy dah! A fel - lah who's a swell, ah, lar - dy dah! Tho'
small the cash he drew, yet, The week he strug-gles thro' it, For he knows the way to do it, lar - dy

Lardy Dah! Concluded.


Chorus.
dah! lar - dy dah! For he knows the way to do the "lar - dy dah!"..... He wears a pen - ny flow - er in his
coat, lar - dy dah! And a pen - ny pa - per col - lar round his throat, lar - dy dah! In his hand, a pen - ny stick, in his
tooth, a pen- ny pick, And a penny in his pock-et, lar - dy dah! lar - dy dah! And a pen- ny in his pock-et, lar - dy dah!

2 He is something in an office, lardy dah! lardy dah!
And he quite the city toff is, lardy dah!
He cuts a swell so fine, oh!
He quite forgets to dine, oh!
For he blows in all his "Rino," lardy dah! lardy dah!
For he blows in all his "Rino," lardy dah! *Chorus.*

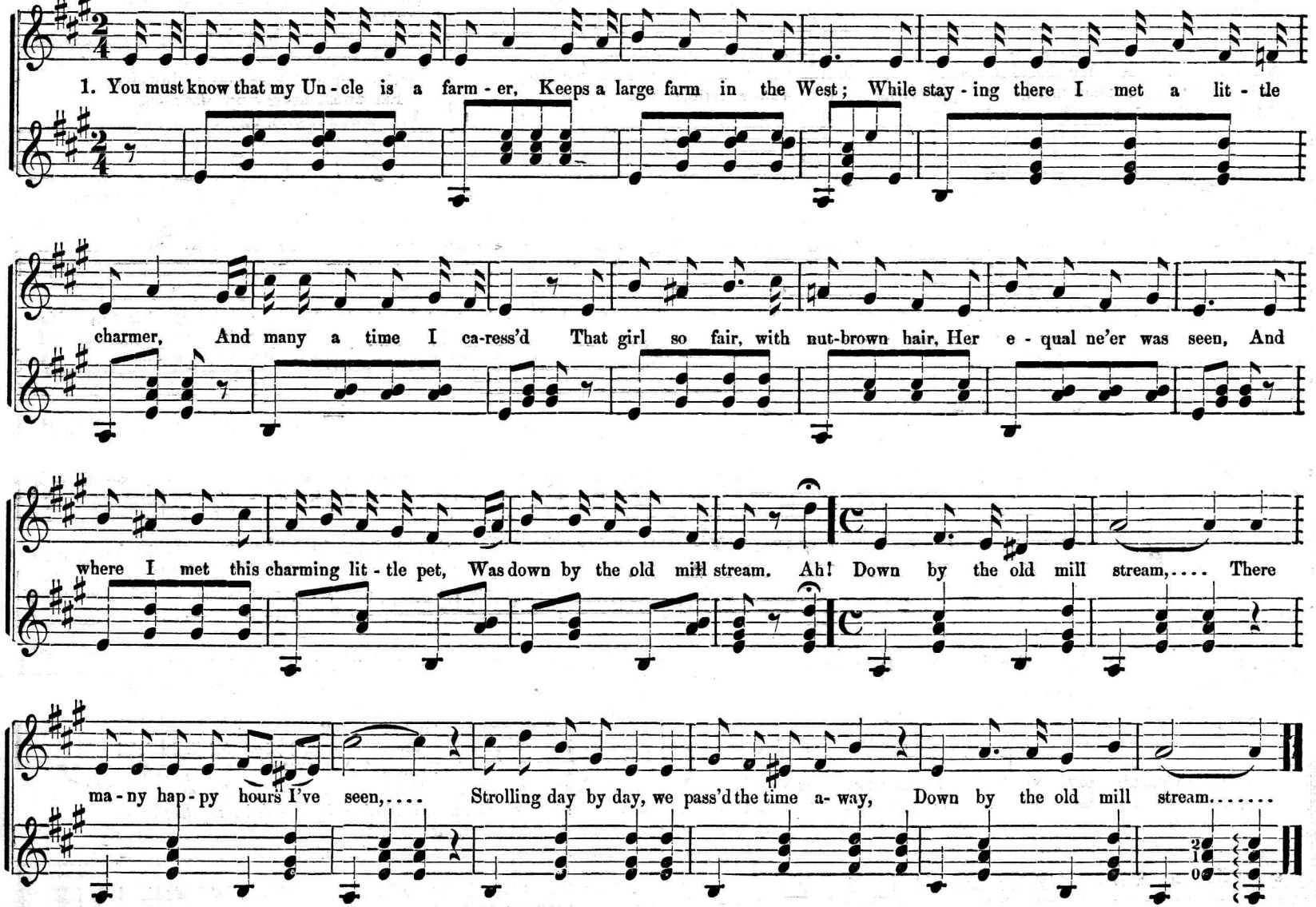
3 When he's been out over night, ah! lardy dah! lardy dah!
His "luncheon's" very slight, ah! lardy dah!
His Paris diamonds cle-ah,
Look, indeed, a little quee-ah,
With his sandwich and his be-ah, lardy dah! lardy dah!
With his sandwich and his be-ah, lardy dah! *Chorus.*

4 His shirt is very "tricky," lardy dah! lardy dah!
It's a pair of cuffs, and dickey, lardy dah!
His boots are patent leather,
But they never stand wet weather,
For they're paper, glued together, lardy dah! lardy dah!
They are paper, glued together, lardy dah! *Chorus.*

5 His chain is true a snide 'un, lardy dah! lardy dah!
And his watch an oreide 'un, lardy dah!
And, if hair oil were abolished,
This swell would be demolished,
For his hat would not be polished, lardy dah! lardy dah!
For his hat would not be polished, lardy dah! *Chorus.*

Down by the old Mill Stream.

Arranged for Banjo by GEO. C. DOBSON.


1. You must know that my Un - cle is a farm - er, Keeps a large farm in the West; While stay - ing there I met a lit - tle
charmer, And many a time I ca-ress'd That girl so fair, with nut-brown hair, Her e - qual ne'er was seen, And
where I met this charming lit - tle pet, Was down by the old mill stream. Ah! Down by the old mill stream,.... There
ma - ny hap - py hours I've seen,.... Strolling day by day, we pass'd the time a- way, Down by the old mill stream.....

Down by the old mill stream. Concluded.

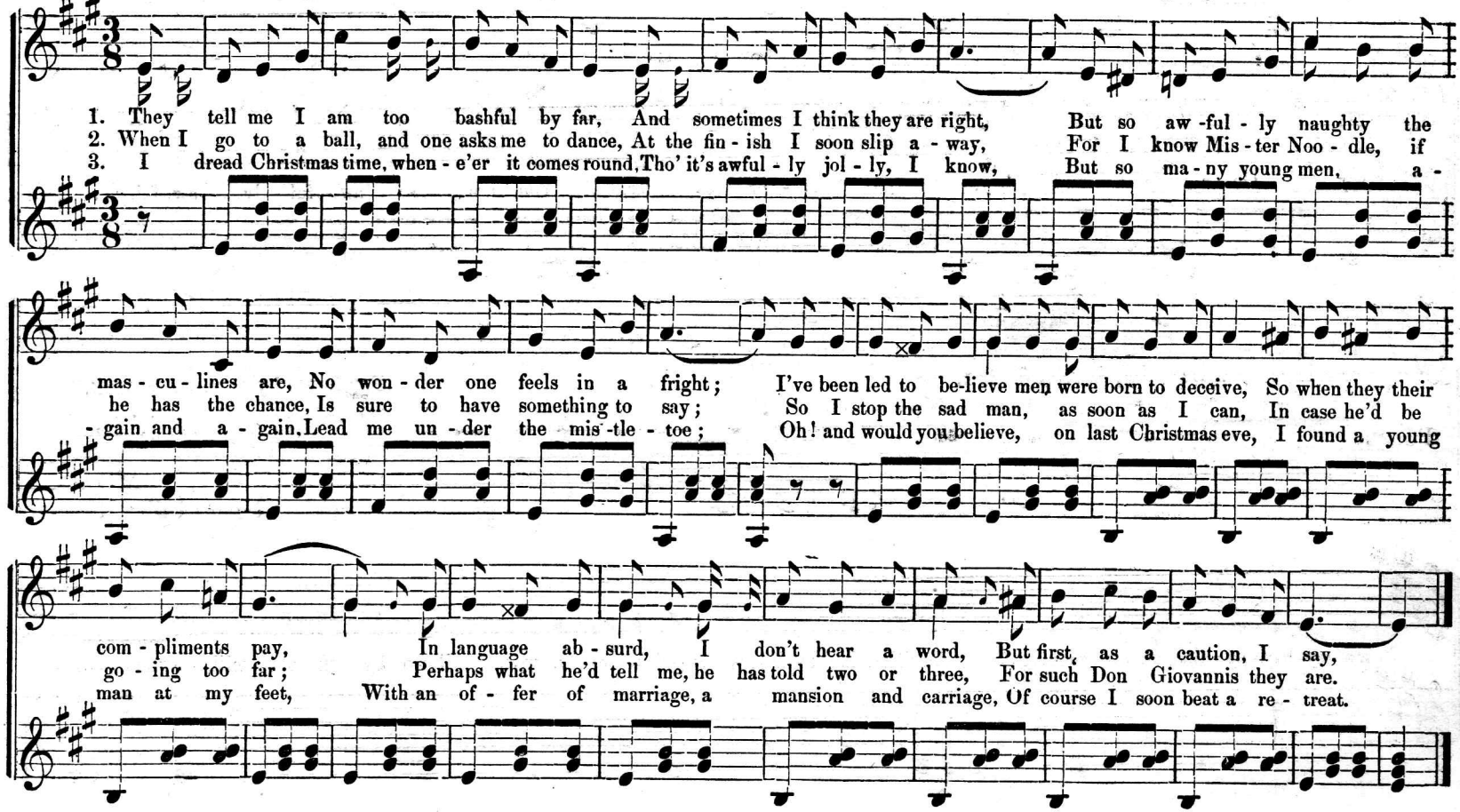
2 Her father was the owner of a dairy,
Her brother worked the plough,
And while I used to roam with little Mary,
Her mother would milk the cow;
But her father said, "We should not wed,"
Which I thought rather mean, [her life,
As she could not be my wife, she said "She'd end
By drowning in the old mill stream."
(Chorus) Down by the old mill stream, &c.

3 Now the old man laughed at his daughter,
Saying "I don't believe a word you say,"
But when he saw her struggling in the water,
He exclaimed, "Do save her, pray!"
But it was too late. she had met her fate,
Oh, what a terrible scene!
The old man cried, as the neighbors tried,
To pull her out of the stream.
(Chorus.) Down by the old mill stream, &c.

4 At last they got her out of the water,
And some of the neighbors said,
"Oh, Brown, you've been the ruin of your daughter,
For the girl is really dead!"
He tore his hair, gave way to despair,
Ran away, never more was seen,
And now, I'm told, the dairy is sold,
That stood by the old mill stream.
(Chorus.) Down by the old mill stream, &c.

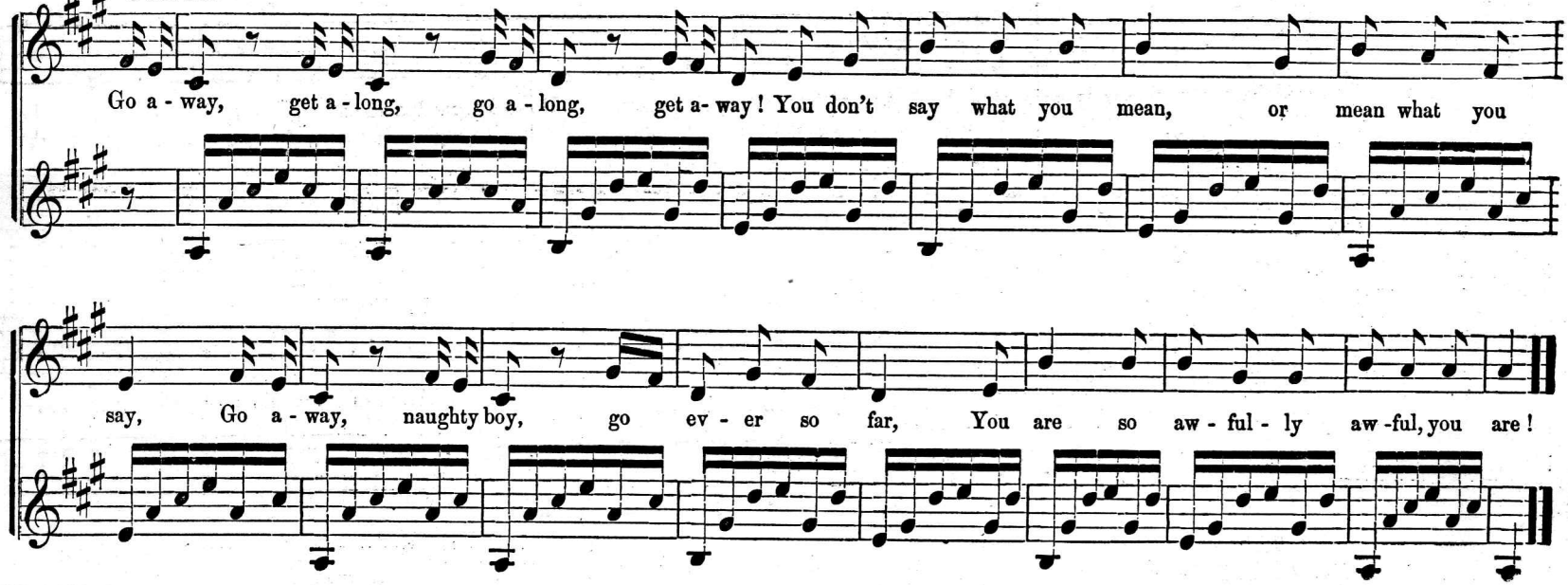
Awfully Awful.

For Banjo by GEO. C. DOBSON.


1. They tell me I am too bashful by far, And sometimes I think they are right, But so aw-ful-ly naughty the
2. When I go to a ball, and one asks me to dance, At the fin-ish I soon slip a-way, For I know Mis-ter Noo-dle, if
3. I dread Christmas time, when-e'er it comes round, Tho' it's awful-ly jol-ly, I know, But so ma-ny young men, a-
mas-cu-lines are, No won-der one feels in a fright; I've been led to be-lieve men were born to deceive, So when they their
he has the chance, Is sure to have something to say; So I stop the sad man, as soon as I can, In case he'd be
-gain and a-gain, Lead me un-der the mis-tle-toe; Oh! and would you believe, on last Christmas eve, I found a young
com-pliments pay, In language ab-surd, I don't hear a word, But first, as a caution, I say,
go-ing too far; Perhaps what he'd tell me, he has told two or three, For such Don Giovannis they are.
man at my feet, With an of-fer of marriage, a mansion and carriage, Of course I soon beat a re-treat.

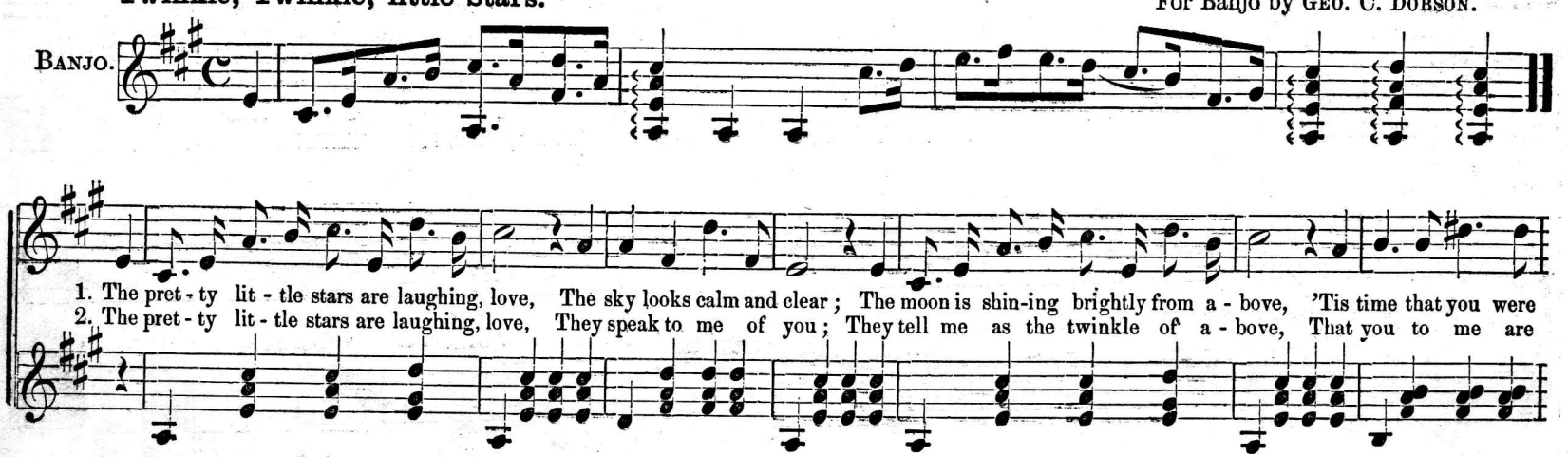
Awfully Awful. Concluded.

Chorus.

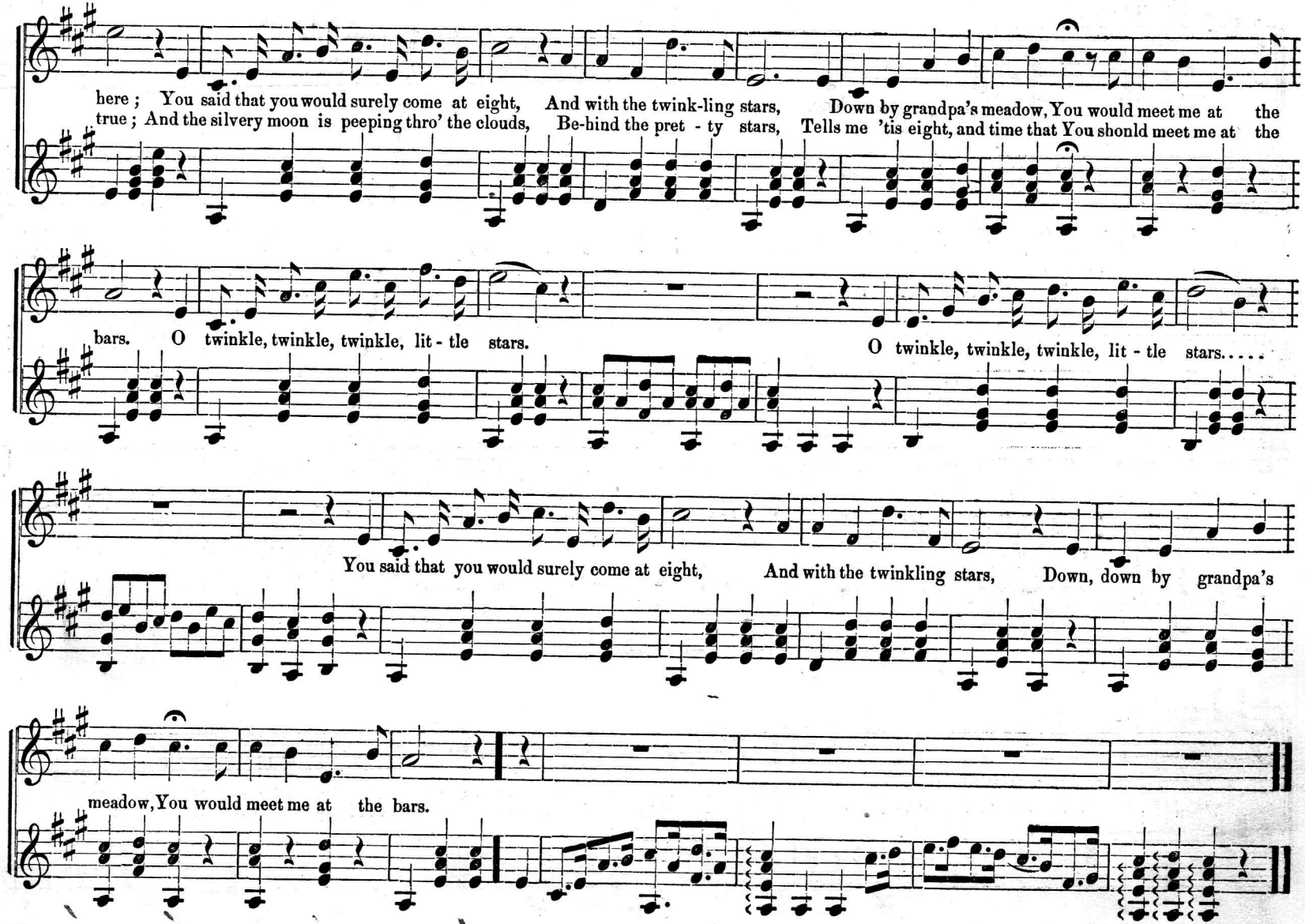

Go a - way, get a - long, go a - long, get a- way! You don't say what you mean, or mean what you
say, Go a - way, naughty boy, go ev - er so far, You are so aw - ful - ly aw -ful, you are!

Twinkle, Twinkle, little Stars.

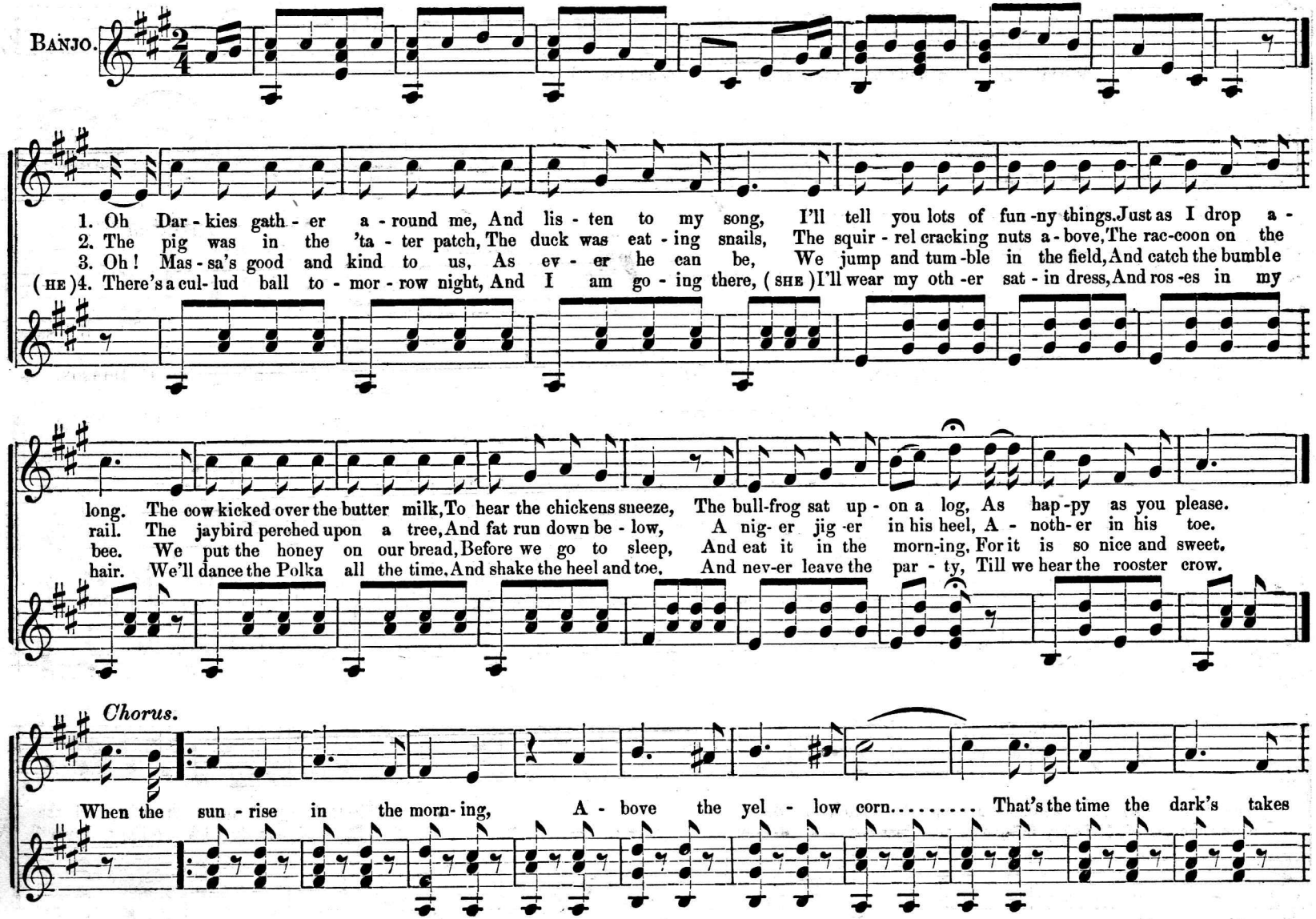
For Banjo by GEO. C. DOBSON.


BANJO.
1. The pret - ty lit - tle stars are laughing, love, The sky looks calm and clear; The moon is shin-ing brightly from a - bove, 'Tis time that you were
2. The pret - ty lit - tle stars are laughing, love, They speak to me of you; They tell me as the twinkle of a - bove, That you to me are

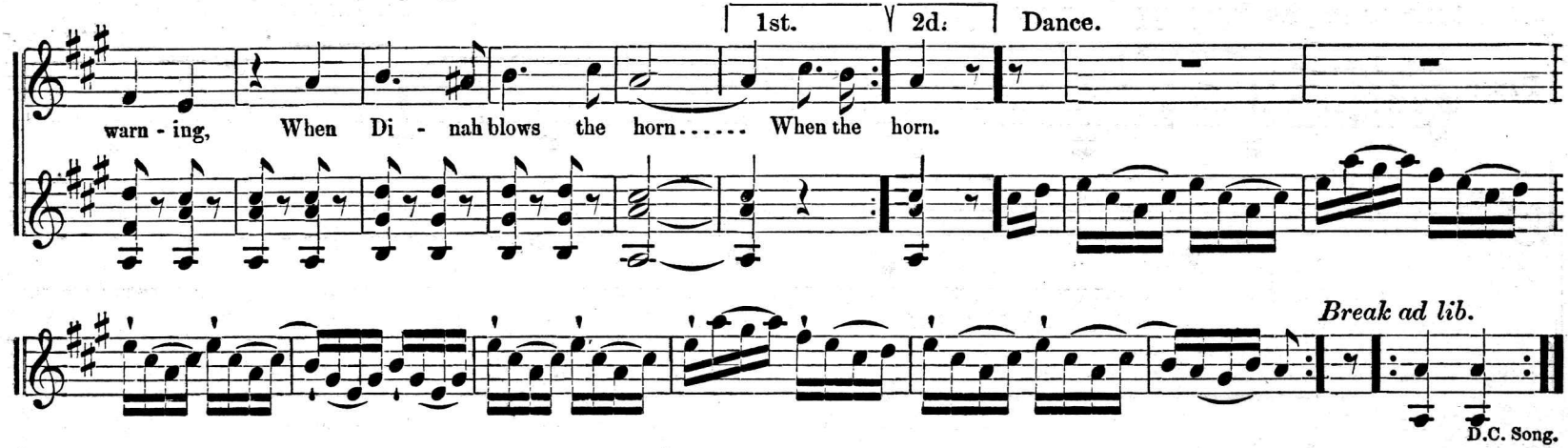
Twinkle, Twinkle, little Stars. Concluded.


here ; You said that you would surely come at eight, And with the twink-ling stars, Down by grandpa's meadow, You would meet me at the
true ; And the silvery moon is peeping thro' the clouds, Be-hind the pret - ty stars, Tells me 'tis eight, and time that You shonld meet me at the
bars. O twinkle, twinkle, twinkle, lit - tle stars.
O twinkle, twinkle, twinkle, lit - tle stars.....
You said that you would surely come at eight, And with the twinkling stars, Down, down by grandpa's
meadow, You would meet me at the bars.

Sunrise in the Morning. (Song and Dance.) By GEO. WILSON. For Banjo by GEO. C. DOBSON.

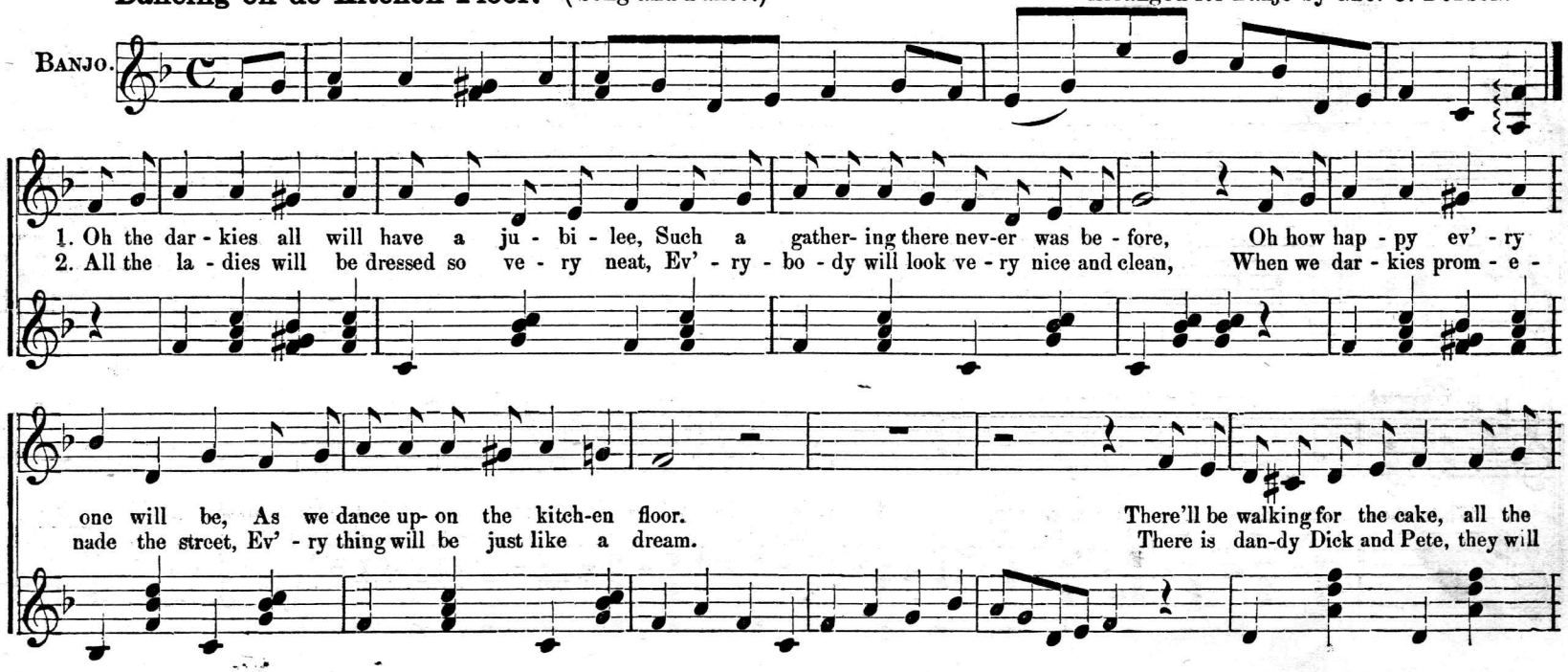

BANJO.
1. Oh Dar - kies gath - er a - round me, And lis - ten to my song, I'll tell you lots of fun - ny things. Just as I drop a -
2. The pig was in the 'ta - ter patch, The duck was eat - ing snails, The squir - rel cracking nuts a - bove, The rac-coon on the
3. Oh! Mas - sa's good and kind to us, As ev - er he can be, We jump and tum - ble in the field, And catch the bumble
(HE) 4. There's a cul - lud ball to - mor - row night, And I am go - ing there, (SHE) I'll wear my oth - er sat - in dress, And ros - es in my
long. The cow kicked over the butter milk, To hear the chickens sneeze, The bull-frog sat up - on a log, As hap - py as you please.
rail. The jaybird perched upon a tree, And fat run down be - low, A nig - er jig - er in his heel, A - noth - er in his toe.
bee. We put the honey on our bread, Before we go to sleep, And eat it in the morn-ing, For it is so nice and sweet.
hair. We'll dance the Polka all the time, And shake the heel and toe, And nev-er leave the par - ty, Till we hear the rooster crow.
Chorus.
When the sun - rise in the morn - ing, A - bove the yel - low corn..... That's the time the dark's takes

Sunrise in the Morning. Concluded.

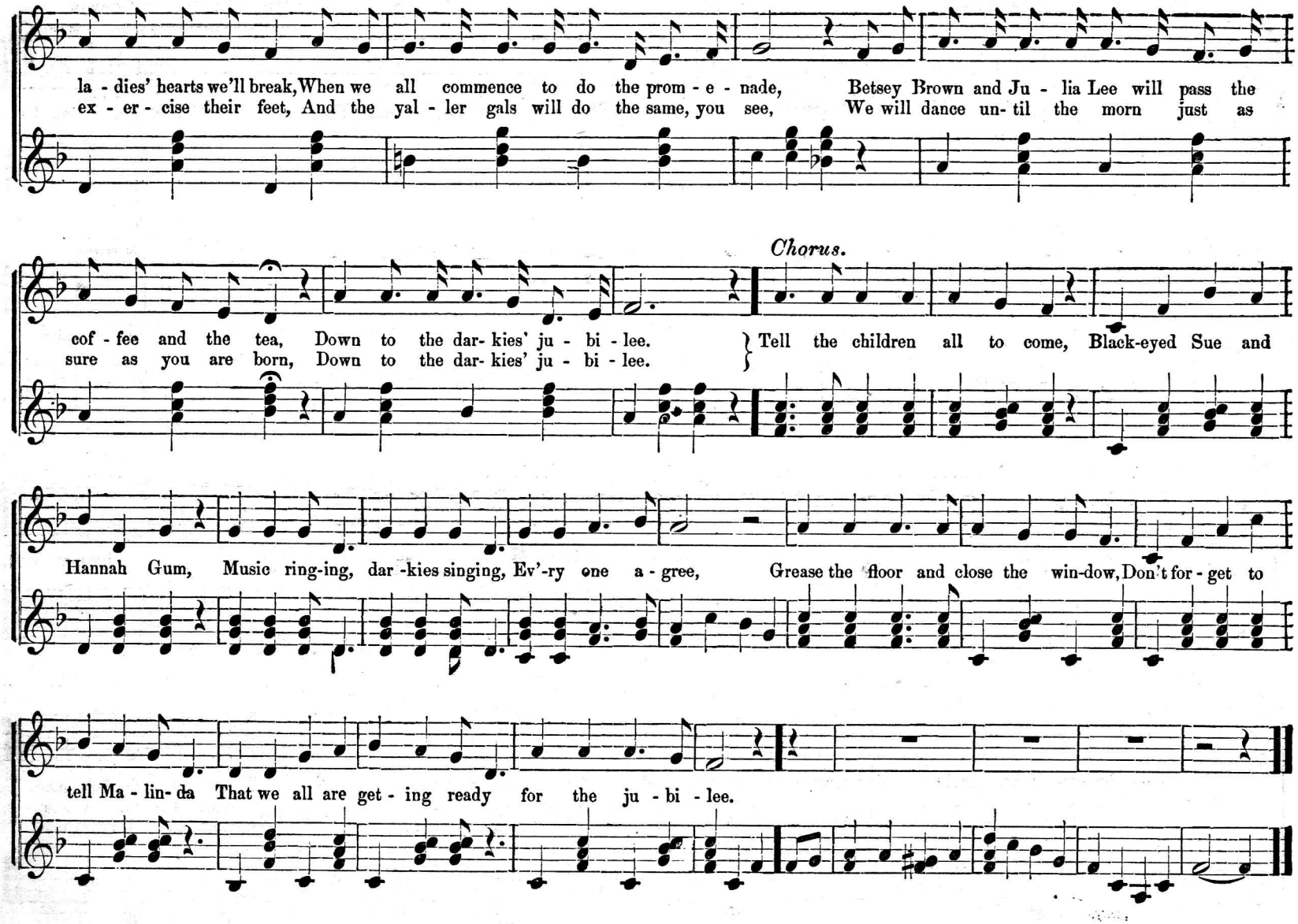


Dancing on de Kitchen Floor. (Song and Dance.)

Arranged for Banjo by GEO. C. DOBSON.

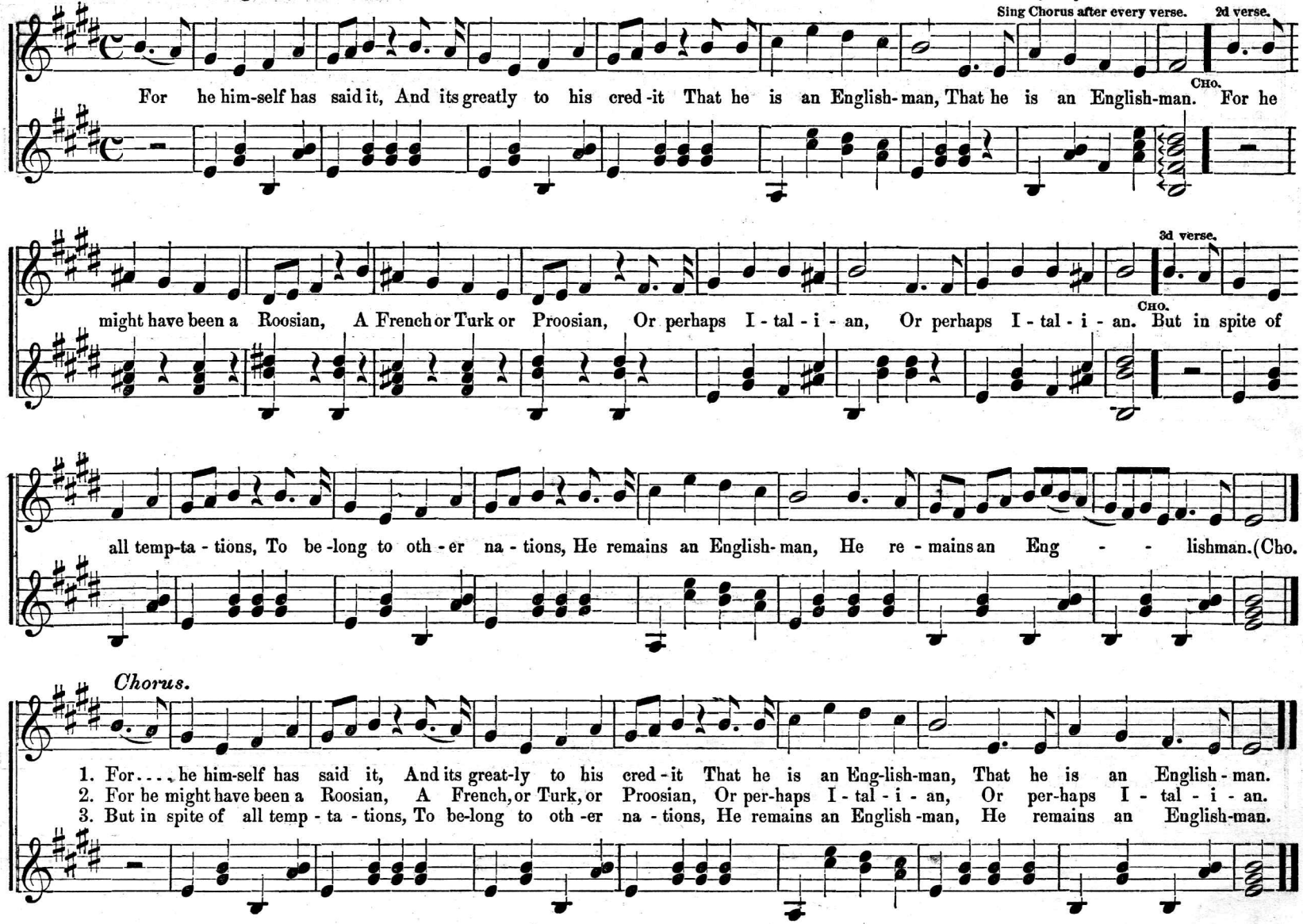

BANJO.
1. Oh the dar - kies all will have a ju - bi - lee, Such a gather- ing there nev-er was be - fore, Oh how hap - py ev' - ry one will be, As we dance up- on the kitch-en floor.
2. All the la - dies will be dressed so ve - ry neat, Ev' - ry - bo - dy will look ve - ry nice and clean, When we dar - kies prom - e - nade the street, Ev' - ry thing will be just like a dream. There'll be walking for the cake, all the There is dan-dy Dick and Pete, they will

Dancing on de Kitchen floor. Concluded.

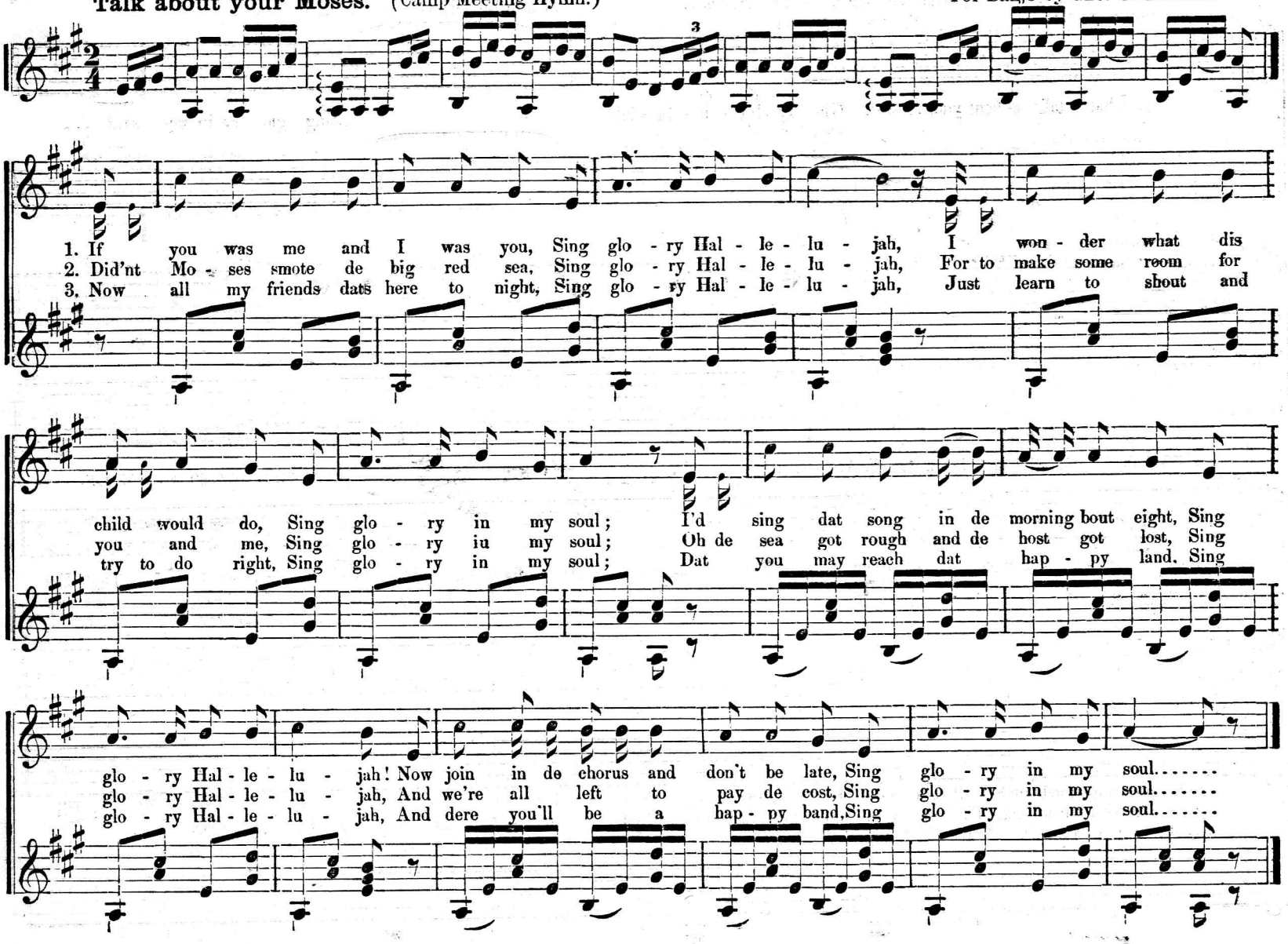

la - dies' hearts we'll break, When we all commence to do the prom - e - nade, Betsey Brown and Ju - lia Lee will pass the
ex - er - cise their feet, And the yal - ler gals will do the same, you see, We will dance un- til the morn just as
Chorus.
cof - fee and the tea, Down to the dar- kies' ju - bi - lee.
sure as you are born, Down to the dar- kies' ju - bi - lee.
Tell the children all to come, Black-eyed Sue and
Hannah Gum, Music ring-ing, dar -kies singing, Ev'-ry one a - gree, Grease the floor and close the win-dow, Don't for - get to
tell Ma - lin- da That we all are get - ing ready for the ju - bi - lee.

He is an Englishman.

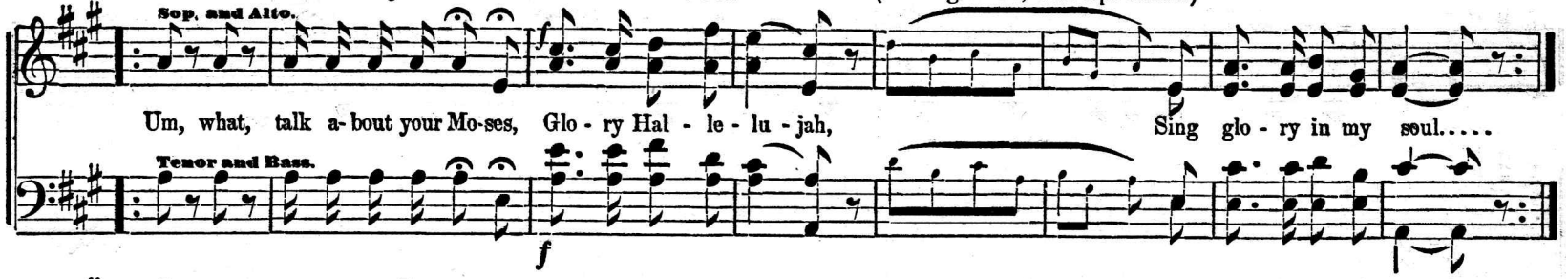
For Banjo by GEO. C. DOBSON.


Sing Chorus after every verse.
2d verse.
For he him-self has said it, And its greatly to his cred-it That he is an English-man, That he is an English-man.
CHO.
For he
3d verse.
might have been a Roosian, A French or Turk or Proosian, Or perhaps I-tal-i-an, Or perhaps I-tal-i-an.
CHO.
But in spite of
all temp-ta-tions, To be-long to oth-er na-tions, He remains an English-man, He re-mains an Eng - - lishman.(Cho.
Chorus.
1. For . . . he him-self has said it, And its great-ly to his cred-it That he is an Eng-lish-man, That he is an English-man.
2. For he might have been a Roosian, A French, or Turk, or Proosian, Or per-haps I-tal-i-an, Or per-haps I-tal-i-an.
3. But in spite of all temp-ta-tions, To be-long to oth-er na-tions, He remains an English-man, He remains an English-man.

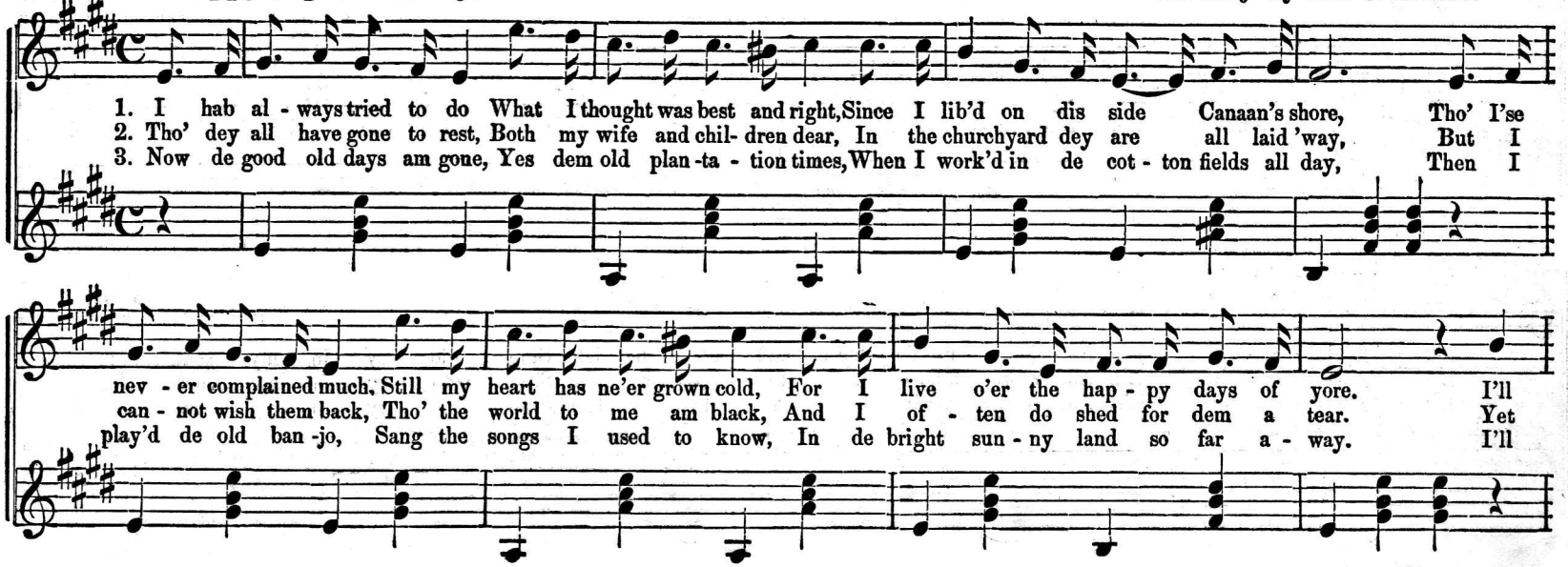
Talk about your Moses. (Camp Meeting Hymn.) For Banjo by GEO. C. DOBSON.


1. If you was me and I was you, Sing glo - ry Hal - le - lu - jah, I won - der what dis
2. Did'nt Mo - ses smote de big red sea, Sing glo - ry Hal - le - lu - jah, For to make some room for
3. Now all my friends dats here to night, Sing glo - ry Hal - le - lu - jah, Just learn to shout and
child would do, Sing glo - ry in my soul; I'd sing dat song in de morning bout eight, Sing
you and me, Sing glo - ry in my soul; Oh de sea got rough and de host got lost, Sing
try to do right, Sing glo - ry in my soul; Dat you may reach dat hap - py land, Sing
glo - ry Hal - le - lu - jah! Now join in de chorus and don't be late, Sing glo - ry in my soul.....
glo - ry Hal - le - lu - jah, And we're all left to pay de cost, Sing glo - ry in my soul.....
glo - ry Hal - le - lu - jah, And dere you'll be a hap - py band, Sing glo - ry in my soul.....

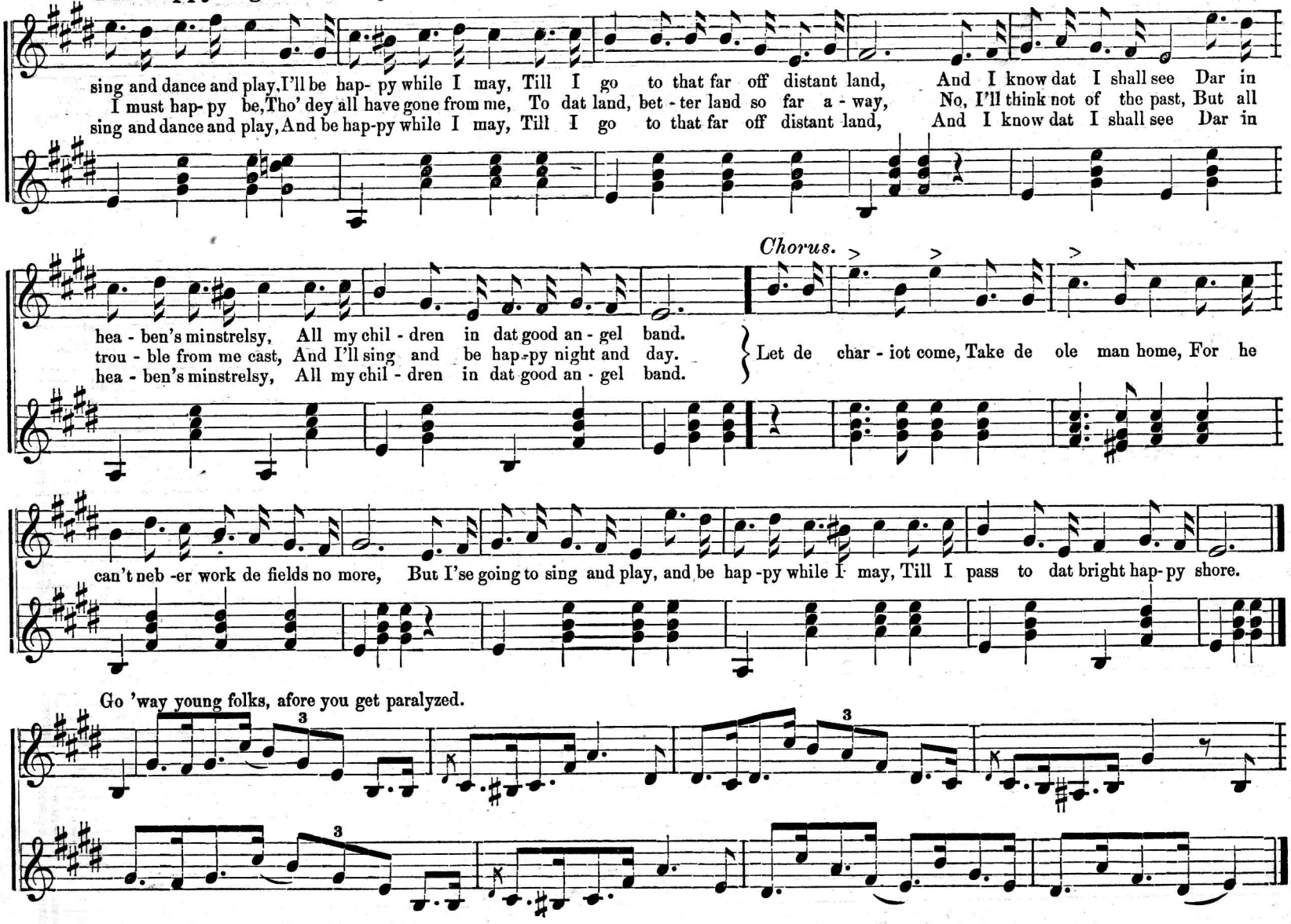
Chorus. **Talk about your Moses. Concluded.** (Muting sound, with lips closed.)



I'se happy night and day. C. A. WHITE. For Banjo by GEO. C. DOBSON.

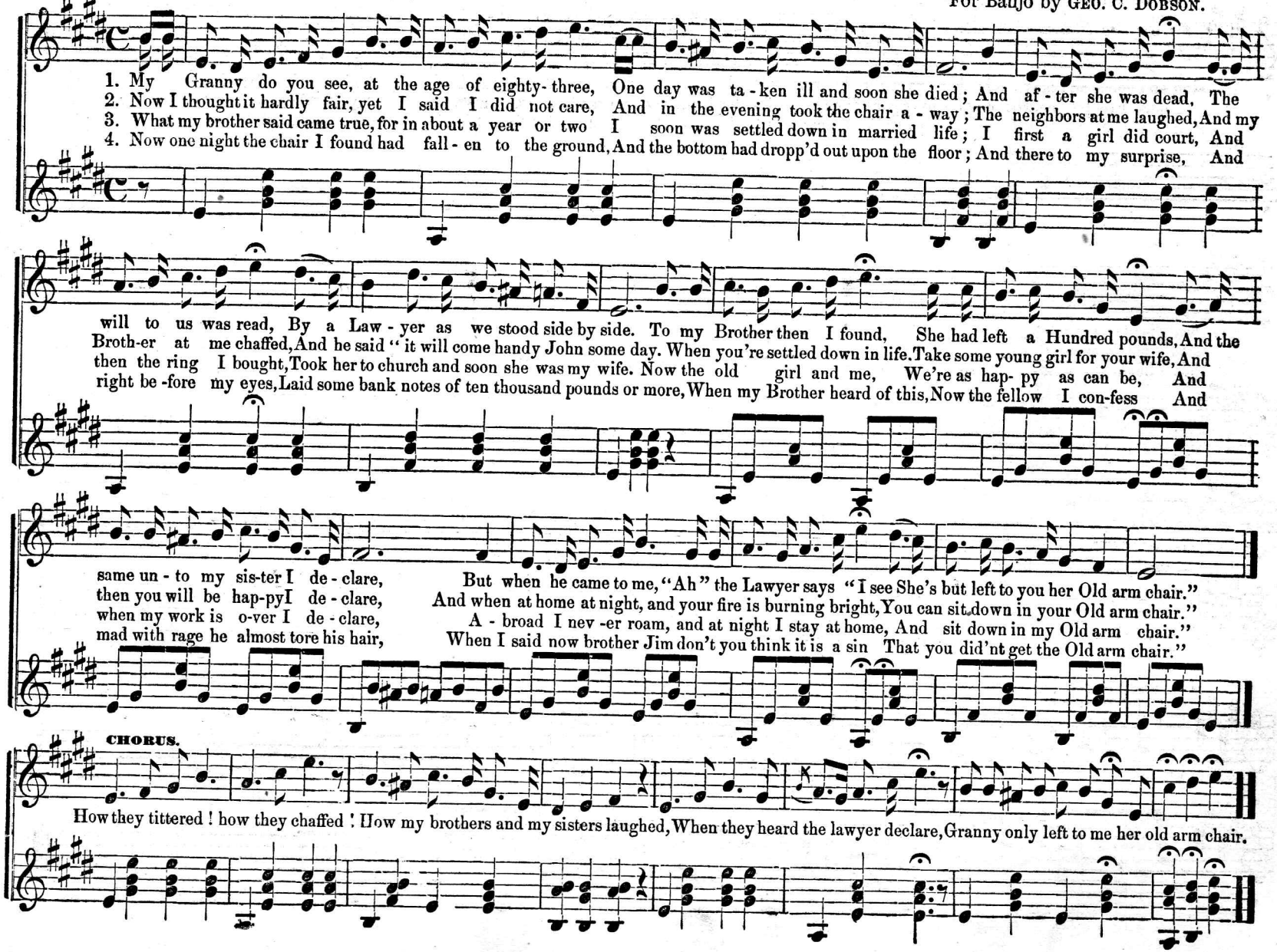

1. I hab al - ways tried to do What I thought was best and right, Since I lib'd on dis side Canaan's shore, Tho' I'se
2. Tho' dey all have gone to rest, Both my wife and chil- dren dear, In the churchyard dey are all laid 'way, But I
3. Now de good old days am gone, Yes dem old plan -ta - tion times, When I work'd in de cot - ton fields all day, Then I
nev - er complained much, Still my heart has ne'er grown cold, For I live o'er the hap - py days of yore. I'll
can - not wish them back, Tho' the world to me am black, And I of - ten do shed for dem a tear. Yet
play'd de old ban -jo, Sang the songs I used to know, In de bright sun - ny land so far a - way. I'll

I'se happy night and day. Concluded.

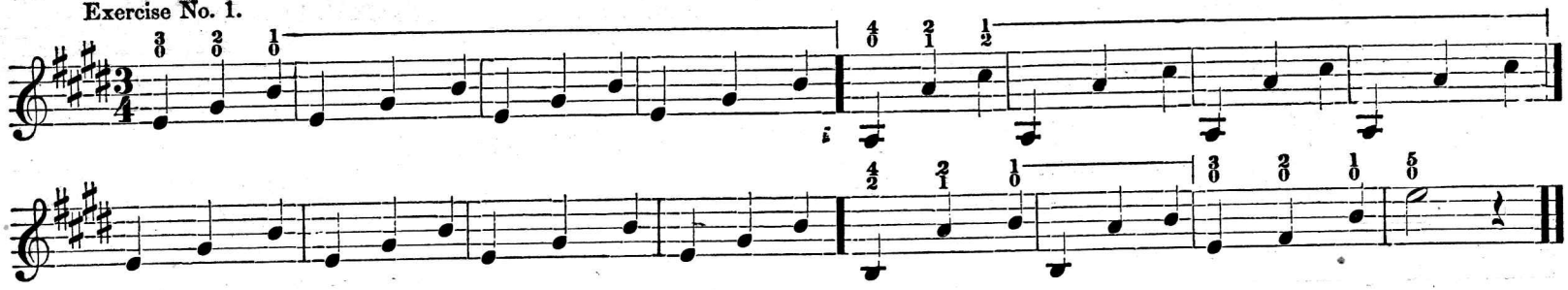

sing and dance and play, I'll be hap- py while I may, Till I go to that far off distant land, And I know dat I shall see Dar in
I must hap- py be, Tho' dey all have gone from me, To dat land, bet - ter land so far a - way, No, I'll think not of the past, But all
sing and dance and play, And be hap-py while I may, Till I go to that far off distant land, And I know dat I shall see Dar in
Chorus.
hea - ben's minstrelsy, All my chil - dren in dat good an - gel band.
trou - ble from me cast, And I'll sing and be hap-py night and day.
hea - ben's minstrelsy, All my chil - dren in dat good an - gel band.
Let de char - iot come, Take de ole man home, For he
can't neb -er work de fields no more, But I'se going to sing and play, and be hap -py while I may, Till I pass to dat bright hap- py shore.
Go 'way young folks, afore you get paralyzed.
3
3
3

Grandma's old Arm-Chair.

For Banjo by GEO. C. DOBSON.


1. My Granny do you see, at the age of eighty-three, One day was ta-ken ill and soon she died; And af-ter she was dead, The
2. Now I thought it hardly fair, yet I said I did not care, And in the evening took the chair a-way; The neighbors at me laughed, And my
3. What my brother said came true, for in about a year or two I soon was settled down in married life; I first a girl did court, And
4. Now one night the chair I found had fall-en to the ground, And the bottom had dropp'd out upon the floor; And there to my surprise, And
will to us was read, By a Law-yer as we stood side by side. To my Brother then I found, She had left a Hundred pounds, And the
Broth-er at me chaffed, And he said "it will come handy John some day. When you're settled down in life. Take some young girl for your wife, And
then the ring I bought, Took her to church and soon she was my wife. Now the old girl and me, We're as hap-py as can be, And
right be-fore my eyes, Laid some bank notes of ten thousand pounds or more, When my Brother heard of this, Now the fellow I con-fess And
same un-to my sis-ter I de-clare,
then you will be hap-pyI de-clare,
when my work is o-ver I de-clare,
mad with rage he almost tore his hair,
But when he came to me, "Ah" the Lawyer says "I see She's but left to you her Old arm chair."
And when at home at night, and your fire is burning bright, You can sit down in your Old arm chair."
A-broad I nev-er roam, and at night I stay at home, And sit down in my Old arm chair."
When I said now brother Jim don't you think it is a sin That you did'nt get the Old arm chair."
CHORUS.
How they tittered! how they chaffed! How my brothers and my sisters laughed, When they heard the lawyer declare, Granny only left to me her old arm chair.

Exercise No. 1.



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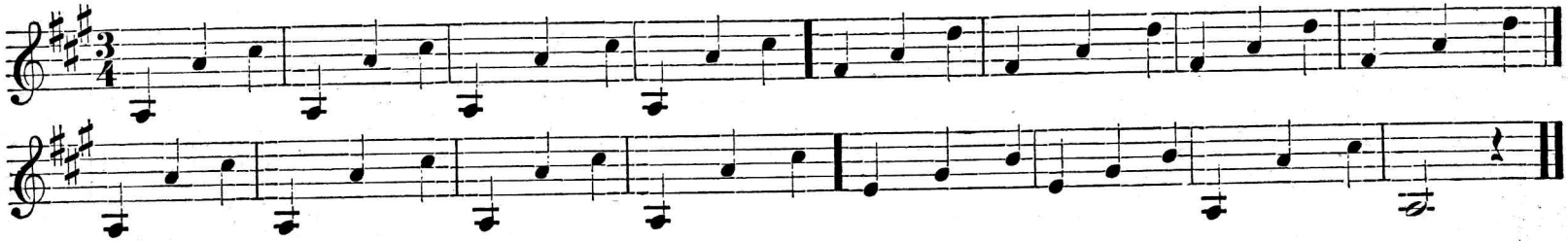
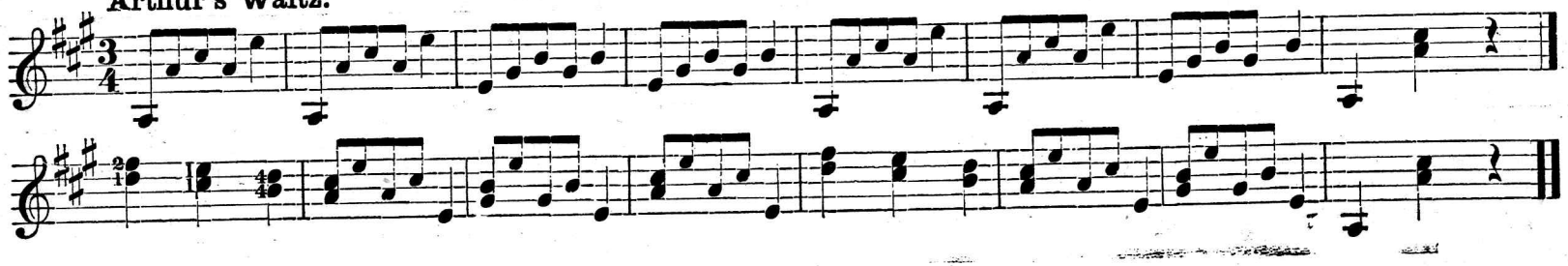
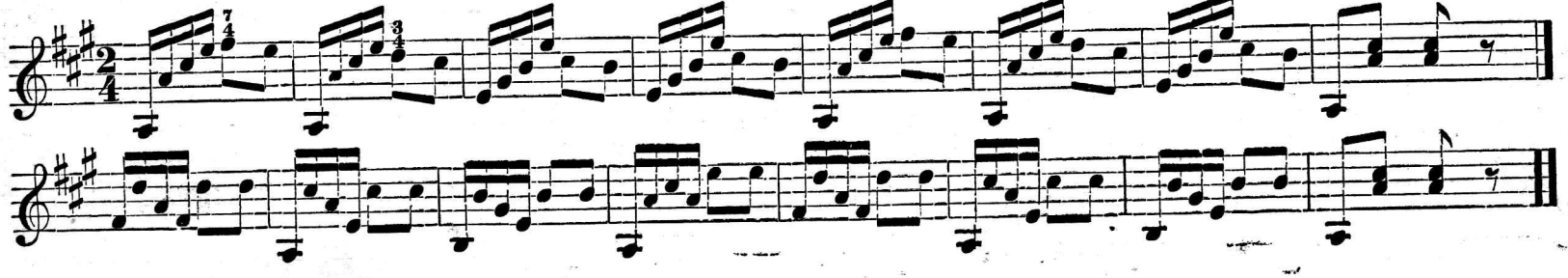


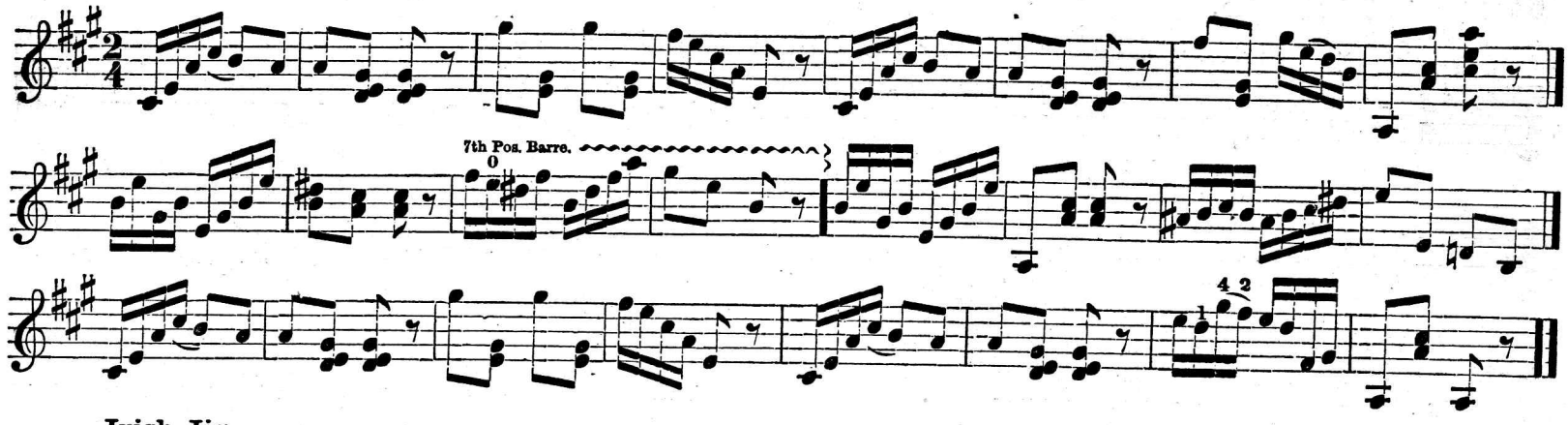
Arthur's Waltz.



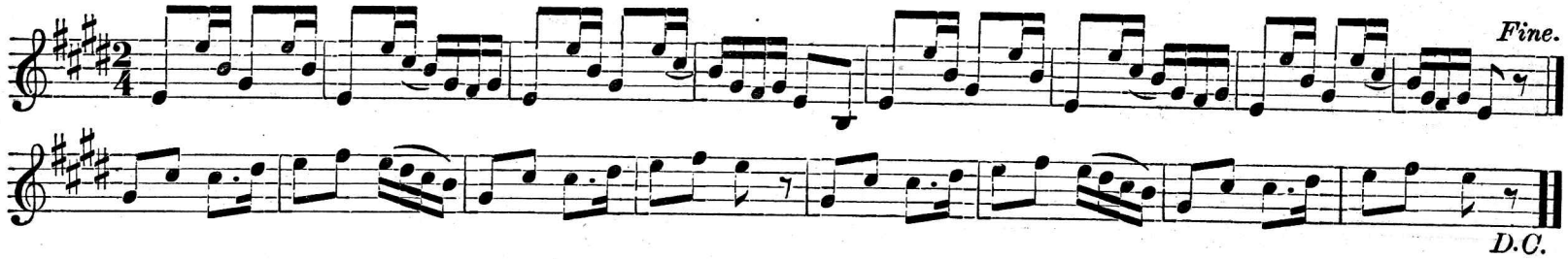
Banjo Polka.



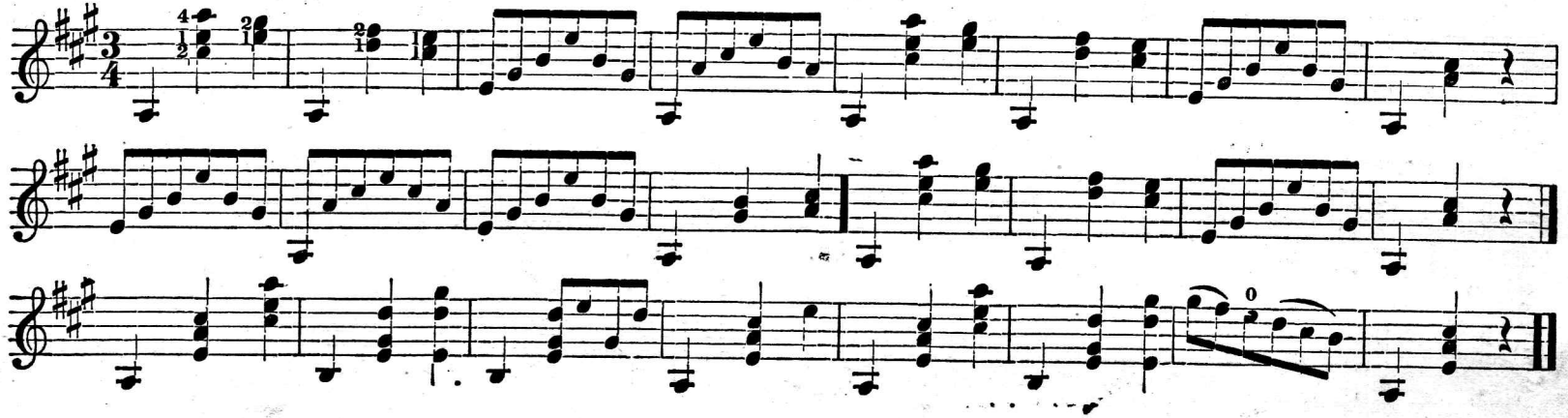
Shawmut Schottische.



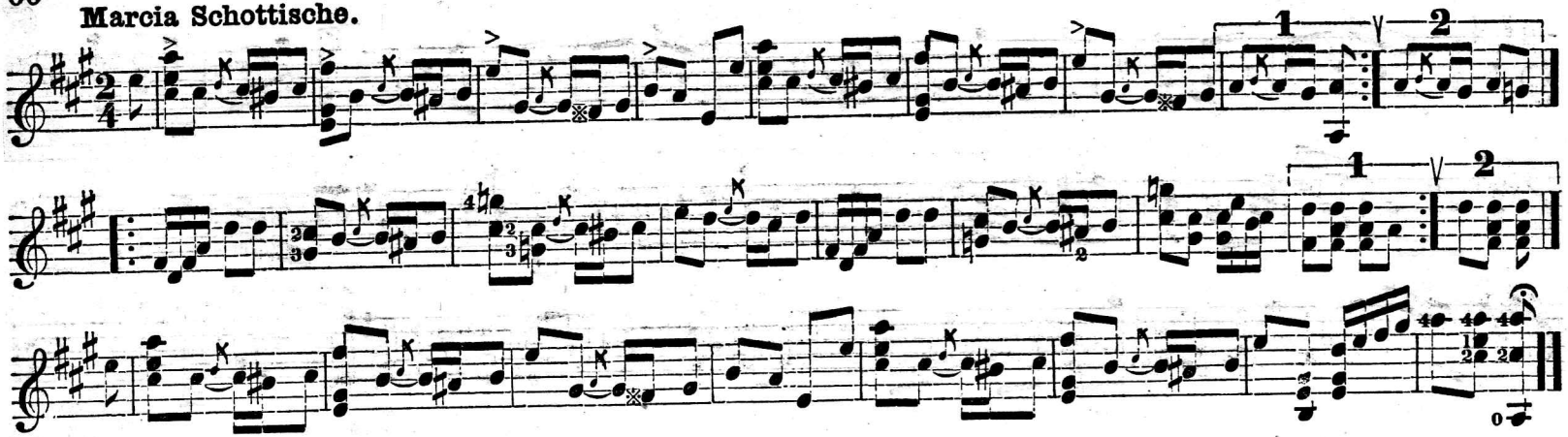
Irish Jig.



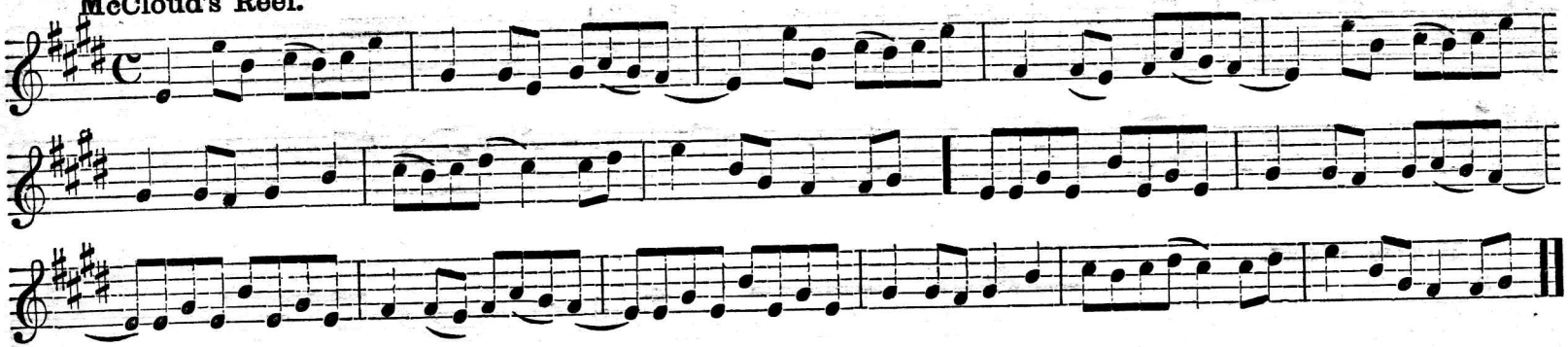
Marcia Waltz.



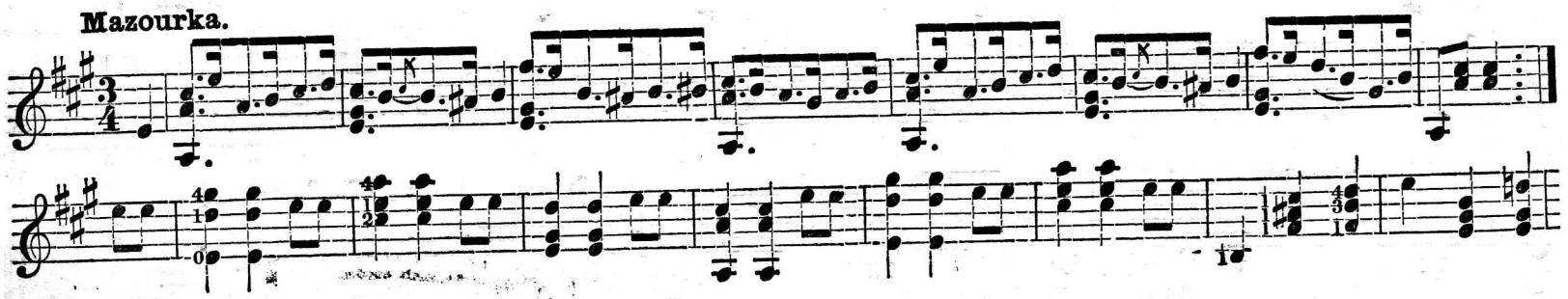
Marcia Schottische.

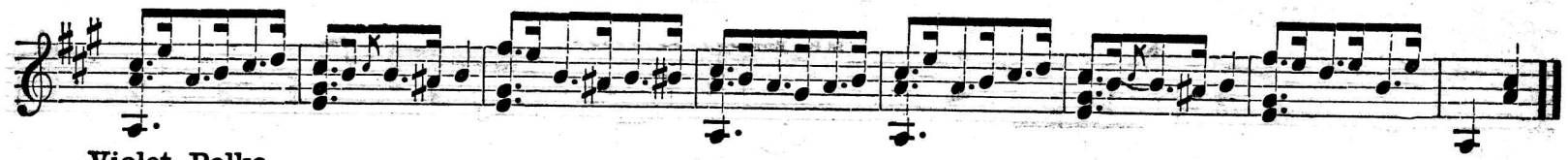


McCloud's Reel.

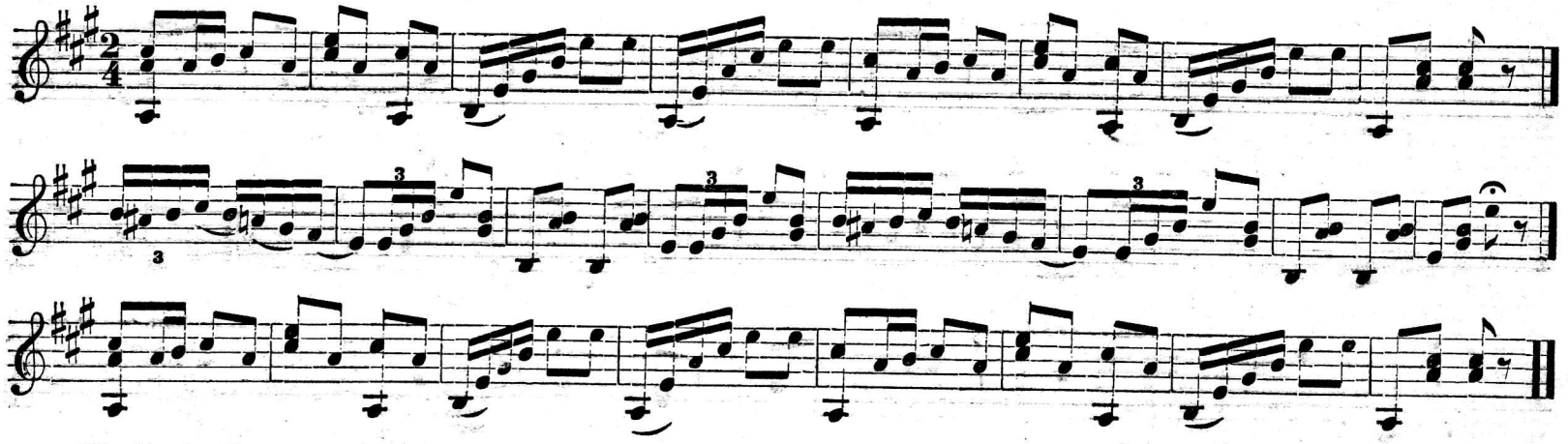


Mazourka.



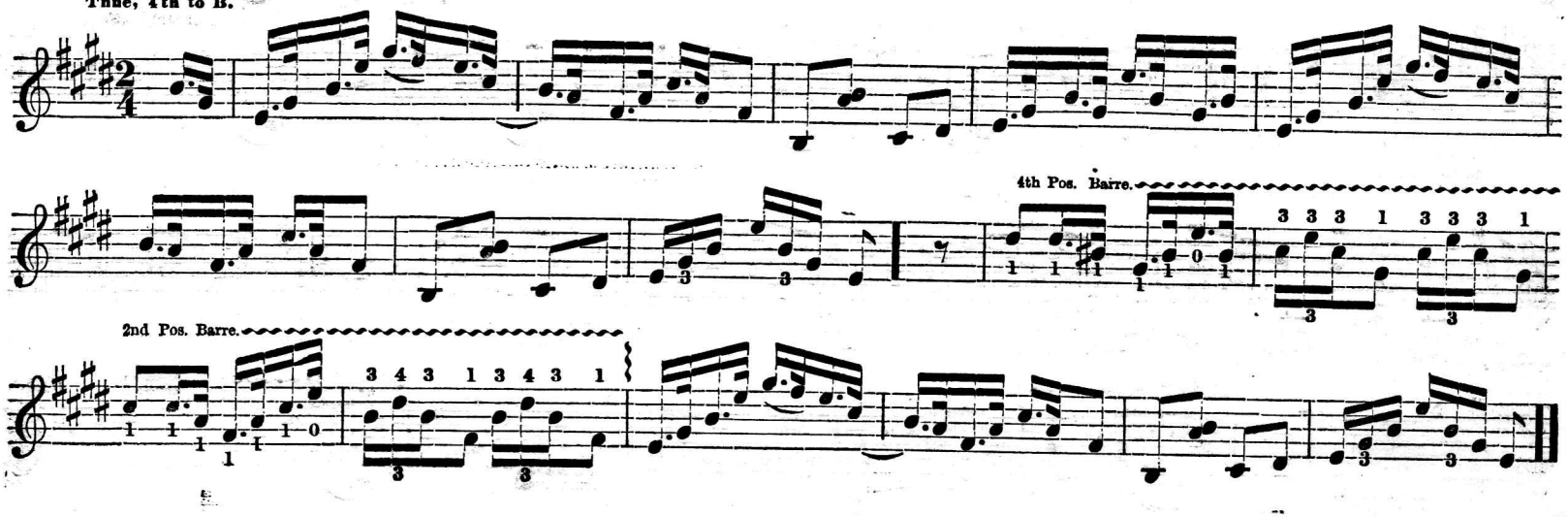


Violet Polka.

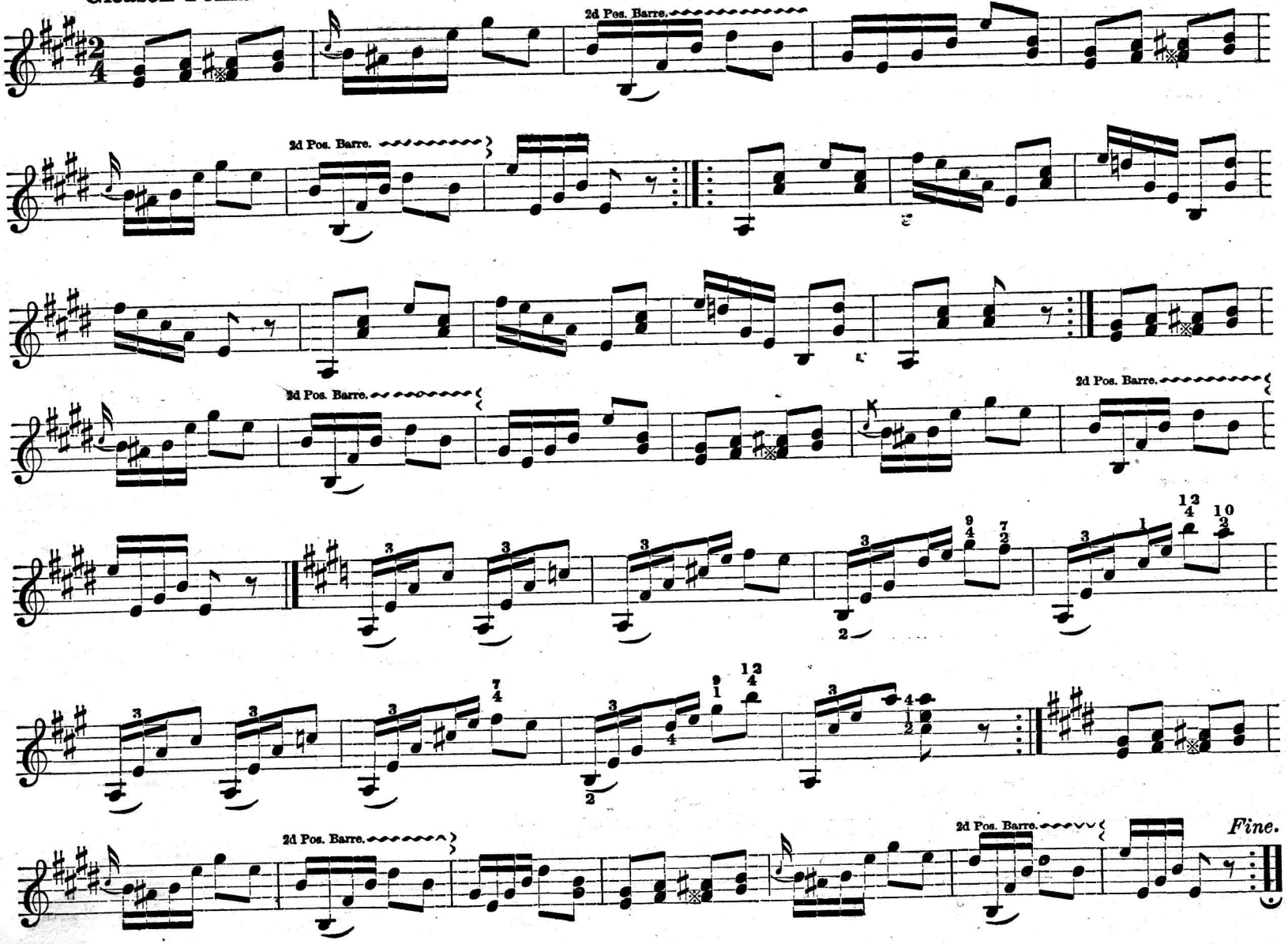


Chatter's Jig.

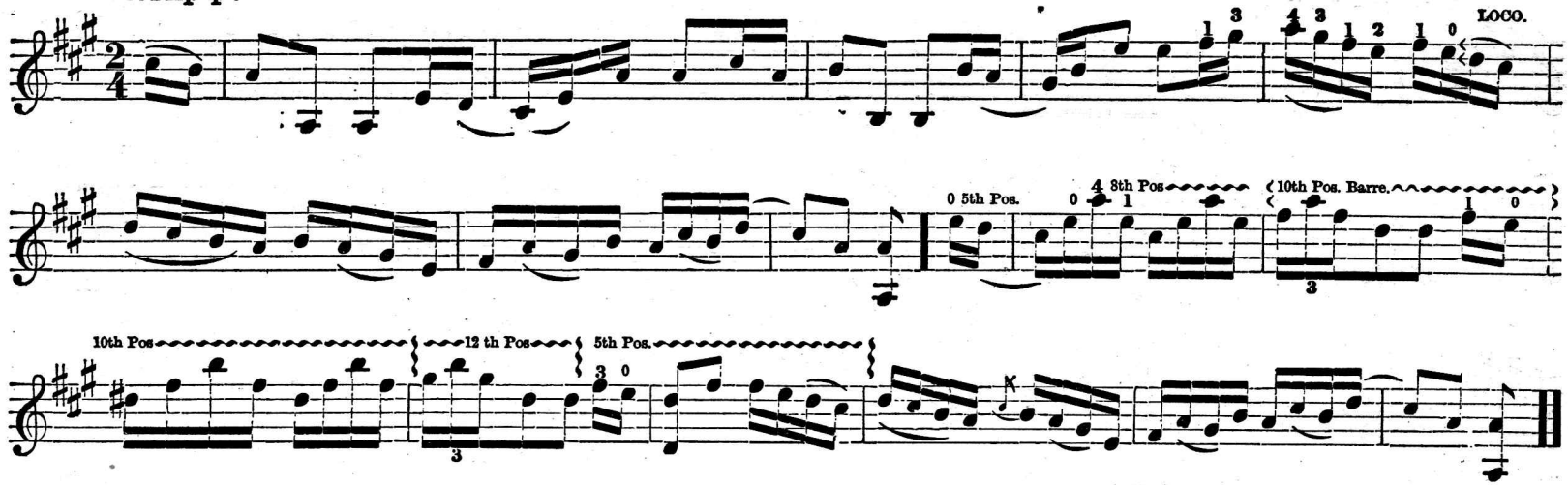
Tune, 4th to B.



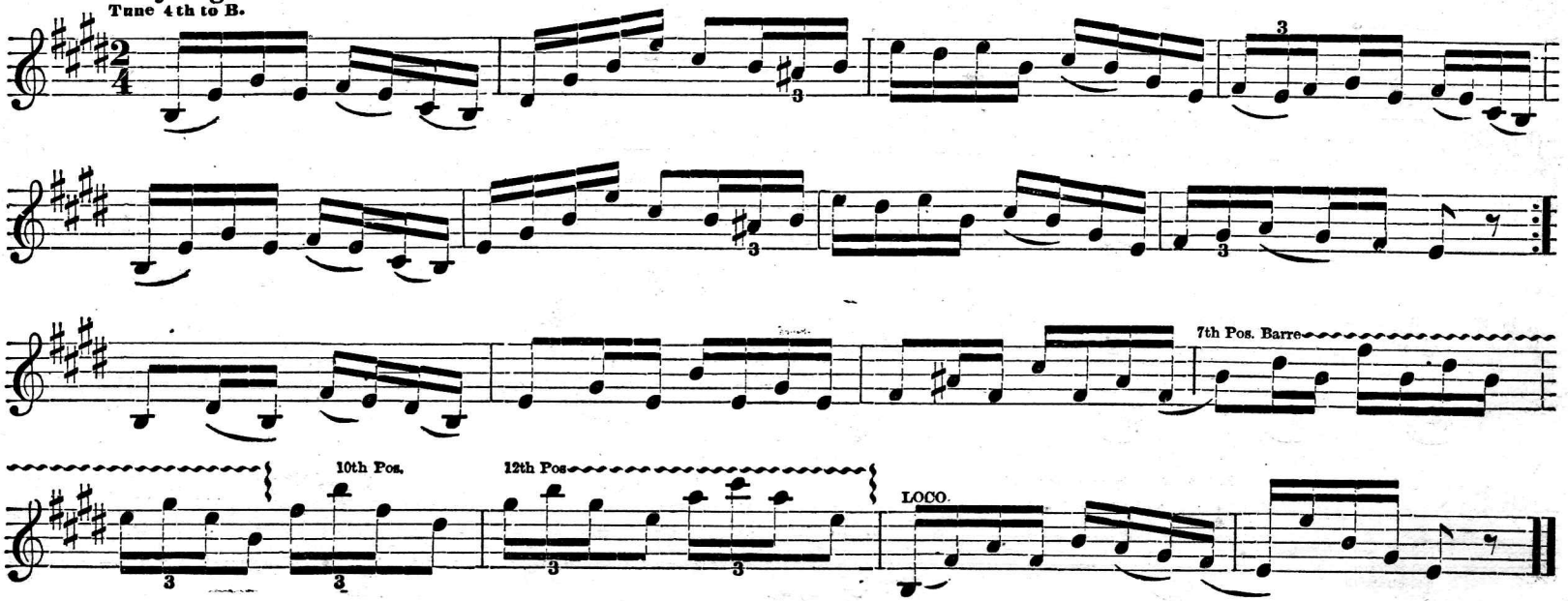
Gleason Polka.



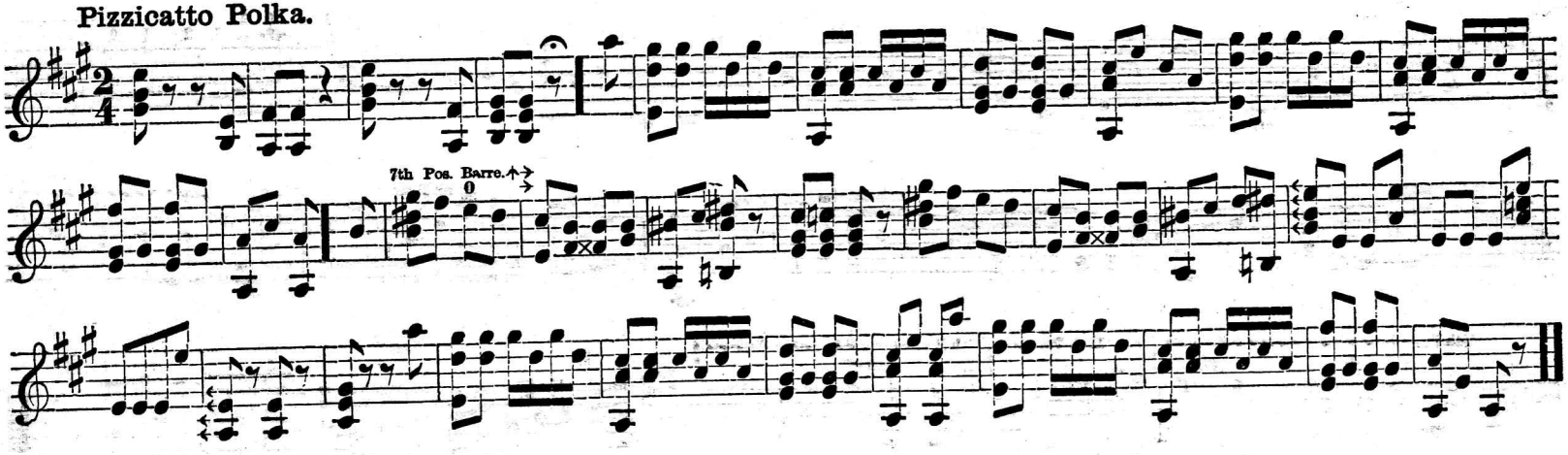
Hornpipe.



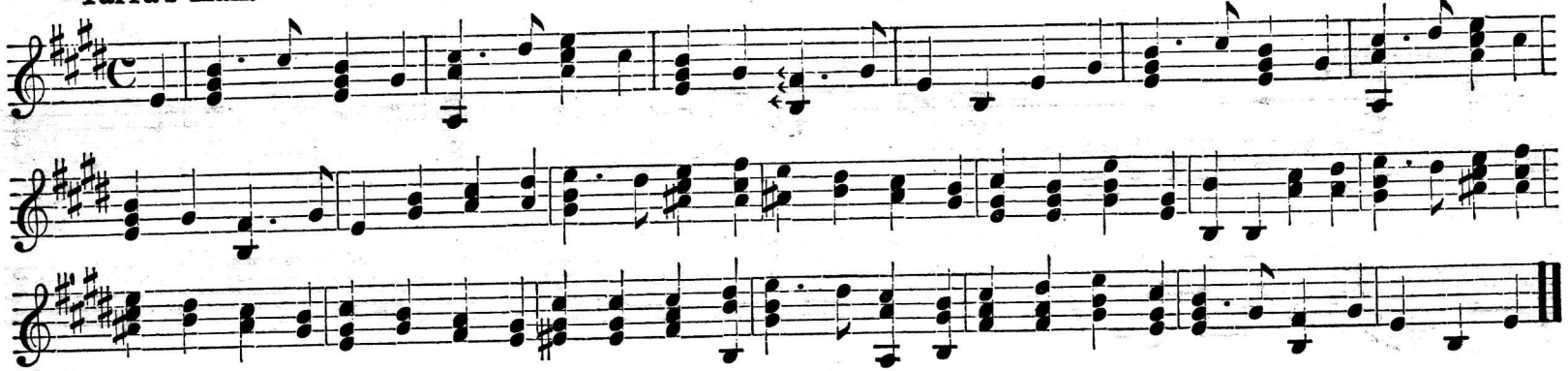
Lilly Jig.
Tune 4th to B.



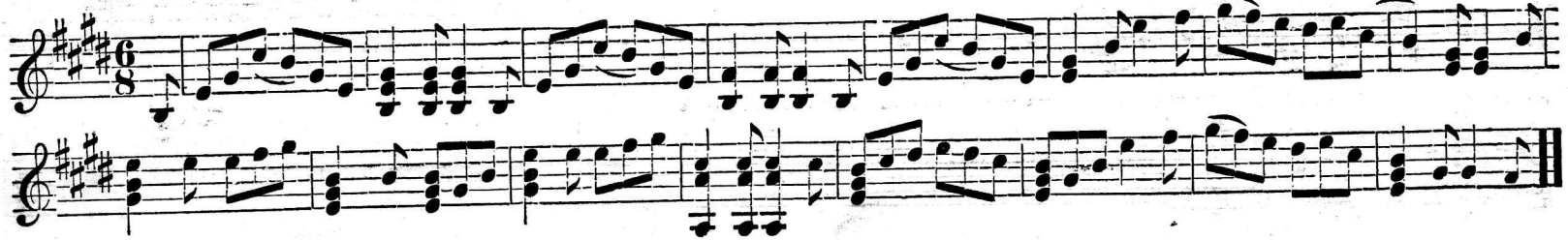
Pizzicatto Polka.



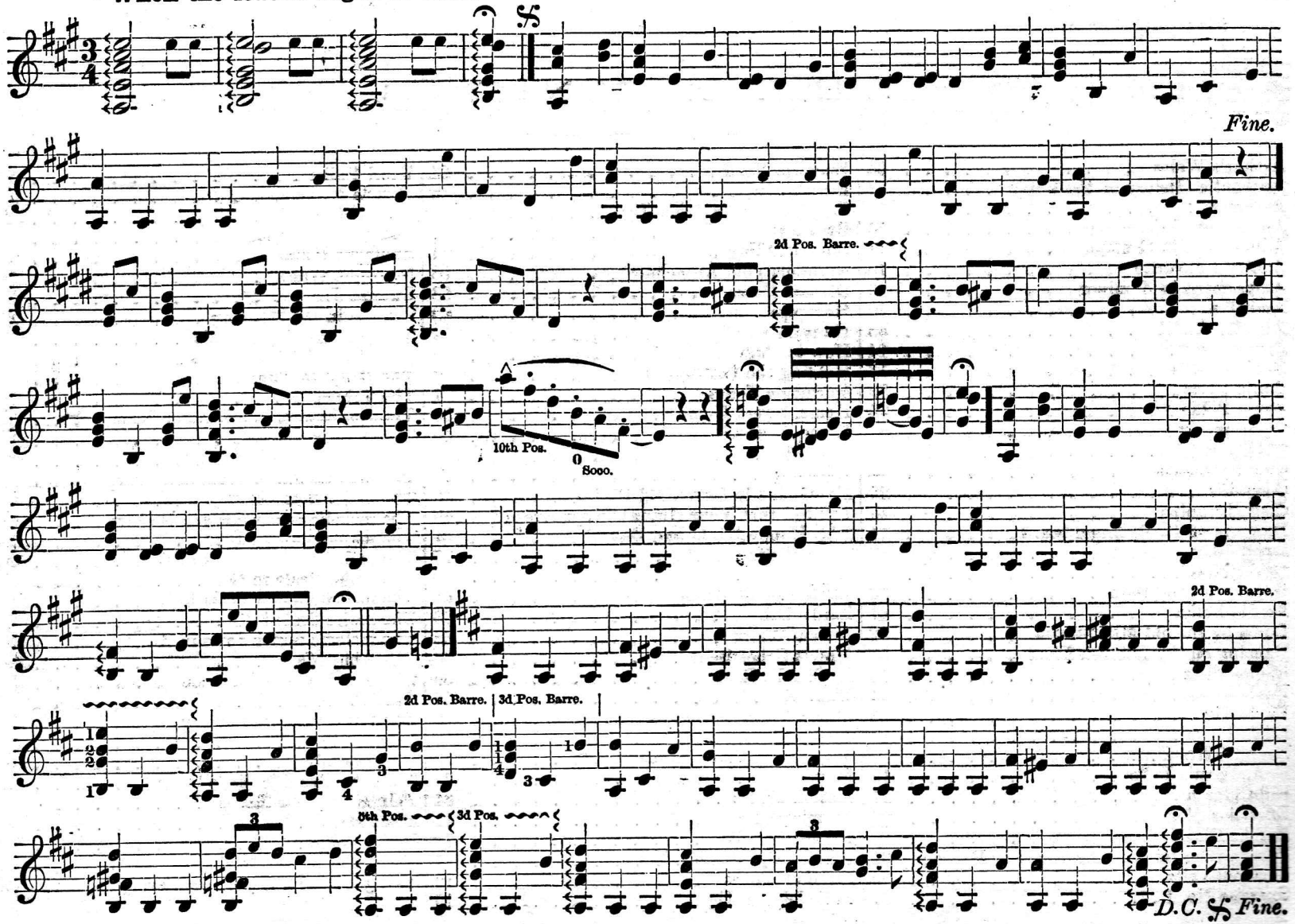
Tarra's Hall.



The Cambells are Coming.



"When the leaves begin to turn."



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1. Watcher alone by the glimmering ray, Anxiously waiting
the coming of day, Subdy as faded the beautiful sun,
Morning, bright morning, fair morning will come:—

Joseph Trott

City

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